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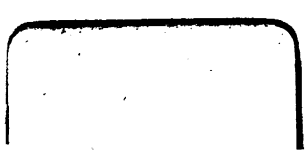

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MONEY MAKING
and
MERRY MAKING
ENTERTAINMENTS

BY

Lizzie J. Rook and Mrs. E. J. H. Goodfellow

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Money-Making Entertainments

THE HUMAN MUSIC SHEET

THIS startling phenomenon makes a very pleasing number on any program, for a public entertainment. A sheet is stretched across a platform and securely fastened to the floor, which is the first preliminary. Back of the sheet chairs are placed in convenient positions on which the performers are to stand and kneel, so as to acquire the different heights desired. Holes are cut out at these different heights, through which faces are to appear. In the front of the sheet around the holes, vegetables, fruits, flowers or exaggerated lines are drawn with colored crayons. Almost any one with even a slight knowledge of drawing, assisted by an illustrated catalogue from a seed or flower store can do the decorating. Cauliflower, cabbage or large green leaves make a good effect. At the time of entertainment the singers place themselves in position on the chairs and put their faces through the

holes made on the sheet. They are then in position to startle the audience with "The Animated Sheet," by singing a chorus. If the singers are men, some of the college songs would be appropriate, such as "Rig a Jig," "My Bonnie lies over the Ocean." Another very pleasing representation for children would be a bunch of pansies, grouped artistically—as these flowers seem to suggest little faces. They sing "Sweetest Bunch of Violets," substituting the word pansies for violets. Still another for children would be a daisy chain formed by the faces and flowers [*daisies*]. The following words to the tune of "The Old Oaken Bucket," are used.

"How dear to the heart are the scenes of my childhood,
When fond recollections present them to view;
The orchard, the meadow, the deep-tangled wildwood,"
And all the broad fields, where the wild daisies grew.
How eager we gathered the fair, blooming flowers,
And plucked off their petals our fortunes to tell;
Or quickly in garlands we wove them for bowers
Or wreathed them for crownlets youth's beauty to swell.

CHORUS:—The daisy, the daisy, the bright blooming daisy,
The white-petaled daisy, we all love so well.

A SUNFLOWER STALK

This sunflower stalk is for ten little girls. A huge sunflower, bearing ten sunflowers is drawn on the sheet with colored crayons. The petals, of course, are yellow and the centres

brown. The centres are cut almost to the top—an inch or two being uncut. This flap is raised, so that a face may protrude, and when the face is withdrawn the flap can cover the hole. Ten faces are at the holes when the curtain rises, and the chorus of "John Brown's Ten Little Injins" is altered to "Ten Little Sunflowers." As each number is mentioned it withdraws itself, and allows the brown centre to take its place. It is carried out in the following way. Ten little, nine little, eight little sunflowers, seven little, six little, five little sunflowers, four little, three little, two little sunflowers, one little sunflower girl. Then beginning at one, the faces all appear as they are mentioned, until all ten are again in position. Then repeat from ten until all have withdrawn, and only the picture remains.

A MINSTREL SHEET

This can be made by a group of large sun flowers drawn on the sheet with crayons, as suggested in the preceding representations. The faces of the singers are blackened, and the lips are colored very red. They should be in position when the curtain rises—with eyes closed. While the prelude to the first song is sung, at a signal the eyes open suddenly, and the eyeballs roll, mouths open and shut with a snap, which gives

a very grotesque effect. The negro melodies—"Way down upon the Suwanee River," "Old Black Joe," "Old Uncle Ned," "Aunt Dinah's Quilting Party," etc., may be sung.

AN INDIAN SHEET

This can be made by marking on the sheet around the holes where the faces are to appear, long black lines for the straight hair of the Indians, with the feathers for the head-gear on top. A picture of an Indian should be used as a model, and the representation on the sheet made to look as nearly like it as possible. The boys' faces should be colored dark red. When the curtain rises there are no faces on the sheet. Behind the sheet the boys sing "John Brown had a little Injin." John Brown had a little Injin, John Brown had a little Injin, one little Injin Boy. [*One face appears through the hole.*] CHORUS:—One little, two little, three little Injins [*two more faces appear*], four little, five little, six little Injins [*three more faces appear*], seven little, eight little, nine little Injins [*three more faces appear*], ten little Injin Boys [*the last one appears*]. Then descending—Ten little, nine little, eight little Injins [*three withdraw in order named*], seven little, six little, five little Injins [*three more withdraw*], four little, three little, two little Injins [*three again withdraw*], one little Injin Boy [*last one with-*

draws]. Again behind the sheet they sing "John Brown had a little Injin," and they appear as in the beginning until the ten are in place, when the voices run up and down the scale rapidly to similate a war-whoop. Curtain is drawn.

PANTOMIME SONG WITH PIANO ACCOMPANIMENT

Star Spangled Banner.

This song, with appropriate gestures may be given by any number of young girls; but twelve make a very good class.

The girls should be dressed in plain white gowns—full skirts and blouse waists—with ribbon belts or sashes, in which a small flag is folded.

The gestures should be made in unison, and with great deliberation. The waving of the flags should be sprightly and energetic, and the song should be sung with enthusiasm. The song, with directions for making the motions is here given. The directions precede the word at which the motion begins.

Song

[*Right hand shading eyes, body slightly bent forward.*]

"Oh! say can you see, by the dawn's early light,
What so proudly we hailed at the twilight's last gleaming?
[*Arm down at side.*]
Whose broad stripes and bright stars, thro' the perilous fight,
[*Right hand pointing diagonally upward.*]
O'er the ramparts we watched were so gallantly streaming.
[*Hand down.*]
[*Arms raised high, hands nearly touching each other.*]
And the rocket's red glare [*hands thrown backward from the wrist with a sudden, quick movement*], the bombs bursting in air
[*Hands down.*]
Gave proof thro' the night that our flag was still there.
[*Draw flag from belt and wave it above the head.*]
Oh! say does that star spangled banner yet wave
O'er the land of the free and the home of the brave?
[*Replace flag in belt.*]

[*Turn body to the left, arms extended forward, head slightly bent.*]
"On the shore dimly seen, thro' the mists of the deep,
Where the foe's haughty host in dread silence reposes,

[*Turn body back to original position and quickly raise right arm diagonally upward.*]
What is that which the breeze, o'er the towering steep,
As it fitfully blows, half conceals, half discloses?
[*Hand down.*]
Now it catches the gleam of the morning's first beam,
[*Both arms extended forward and upward in parallel lines.*]
In full glory reflected [*turn the hands palms downward*] now shines on the stream.
[*Hands down.*]
[*Wave flag above the head.*]
'Tis the star spangled banner; oh, long may it wave
O'er the land of the free and the home of the brave.
[*Replace flag in belt.*]

"And where is that band who so vauntingly swore,
Mid the havoc of war and the battle's confusion,
A home and a country they'd leave us no more?
[*Hands pointing downward.*]
Their blood has washed out their foul footsteps' pollution,
[*Hands down at side.*]
No refuge could save the hireling and slave
[*Turn the body with a sudden swift motion around toward the left and make a step forward as though in flight.*]

From the terror of flight [*turn back to original position, hands in front pointing downward*], or the gloom of the grave.

[*Arms down at side.*]

[*Wave flag.*]

And the star spangled banner in triumph shall wave

O'er the land of the free and the home of the brave.

[*Replace flag in belt.*]

"Oh! thus be it ever [*stand erect, arms folded in front*] when freemen shall stand

Between our loved homes and the war's desolation;

[*Arms down.*]

Blest with [*right arm extended straight, at its full height*] victory and peace [*hands down*] may the Heaven-rescued land,

[*Eyes raised heavenward, hands raised slightly, and pressed together palm to palm, and fingers to fingers.*]

Praise the Power that hath made and preserved us a nation!

[*Arms down.*]

[*Head and shoulders back, arms akimbo, hands resting on hip, right foot forward, placed firmly on the floor.*]

Then conquer we must when our cause it is just;

[*Original position.*]

And this be our motto; [*eyes raised and arms*

crossed over the breast] "In God is our trust."

[*Arms down. Wave flags vigorously.*]

And the star spangled banner in triumph shall wave
O'er the land of the free and the home of the brave."

WIGGLES

The game of Wiggles with pencil and paper is an amusing contest for a social evening.

A numbered piece of paper containing a wiggling line is given to each one in the company.

The contestants are expected to make a drawing on this paper in which they must apply the given line in a conspicuous way.

A number of specimens is given in which different lines have been applied.

The wiggle in each drawing represents the one placed near the figure drawn.

Five lines below—the three on the right and the two on the left—are new lines that may be used in other drawings.

When the drawings are completed, the guests write their names on the backs of their papers and they are collected to be voted upon.

The one receiving the highest number of votes is awarded a prize—something in the art line, a picture, paints, or pencils would be suitable.

A SHEET OF APPLIED WIGGLES.

CHILDHOOD'S HAPPY YEAR, OR, THE GLAD SEASONS

This representation in costume and chorus is very suitable for an opening to a Juvenile Entertainment. Four girls form each season. The costumes can be made from crepe tissue paper or cheese-cloth—the spangled sort is more effective. Spring should be represented by dresses of green —green wreaths on head. Summer, by dresses of white trimmed with artificial roses. Fall, by deep orange, trimmed with fall leaves. Winter, by dresses of red, dotted over with white raw cotton.

Spring enters first;—marches to the front of platform, where the first verse is sung. At end of verse, two of the girls turn to the right and two to the left, march down sides and join at back. The other seasons follow in like manner, each season singing their verse as they reach the front of stage—at the close of the verse they turn to left and right, march down the sides to the back, as Spring did, taking their places behind the season which preceded it. This brings Spring again to the front, after Winter. The four girls, in each season turn to left and right, and as they meet join hands forming a circle. They continue in this ring, while singing the chorus twice. They loosen hands, and march out in single file, Spring taking the lead.

CHILDHOOD'S HAPPY YEAR

(*Tune, Swinging 'neath the Old Apple Tree*)

Happy Childhood's hours,
With the budding flowers,
With the warbling songsters
In leafy trees;
When the earth rejoices,
Glad we join our voices,
Happy in the spring are we.

CHORUS:—Happy Childhood! Happy Childhood!
Singing all the day right merrily;
Happy Childhood! Happy Childhood!
Happy all the year are we.

In the summer weather,
Glad we are together,
Chasing little butterflies
While on the wing;
Ringing round o' rosies,
Gathering sweetest posies,
Happy in the summer as the spring.—CHORUS:

When the winds are sighing
And the leaves are dying
Opening prickling burrs
'Neath chestnut trees—
Merrily we're racing
In the air so bracing
Happy in the autumn breeze.—CHORUS:

When Jack Frost is nipping
Still we're gaily sipping
All the sweetness stored throughout the year—
So, with cheeks aglowing
Welcome we the snowing
Winter brings us all good cheer.—CHORUS:

A DICKENS' SHOP

This may be conducted as a Bazaar, or the old-fashioned fair, but as novel arrangements of old ideas are always welcome, we suggest the Dickens' Shop. Tickets can be issued with the heading, "Come to the Dickens' Shop" at ——— in ———. The booths are named for the Dickens' Books, and can be carried out as follows:

Great Expectations is a fishing pond presided over by Pip, who brings up articles by hand.

Old Curiosity Shop is a booth, and should contain a great conglomeration of old articles,—puzzles, games, old china, or that which purports to be such; pictures, hardware, and an endless variety of salable things. This booth is presided over by Little Nell, and by a lad costumed as her grandfather. She should be very solicitous about his comfort.

David Copperfield Booth, presided over by David, should have articles priced in odd coppers, such as three coppers, seven coppers, nine coppers, etc. Copies of David Copperfield for sale. Each booth, in fact, might have copies of its title book for sale.

Tale of Two Cities, which signifies London and Paris, should have goods familiar to those two cities for sale, such as English China, pictures of the King and Queen of England,

pictures of England, busts of Shakespeare, Dickens and other celebrities. Paris should be represented by French China, table-ware, neck-wear, and lingerie, etc. This booth is presided over by a girl representing the Queen, and a boy representing Napoleon.

Christmas Stories, by a collection of toys, books, games, dolls.

Pickwick Papers in charge of Sam Weller, could be represented by tooth-picks, ice-picks, and nut-picks, lamp wicks and wax tapers, all sorts of writing paper, and magazines.

Bleak House could be house furnishings, presided over by Esther and Ada Jarndyce.

A WILD GOOSE CHASE

Invitations for this amusement may be sent out on slips of cardboard. A goose drawn in the middle—over it the word "wild" and under the goose the word "chase,"—or the card could simply have written on it, "Come to a Wild Goose Chase."

When the guests arrive they are given slips of paper, which inform them of their first sign-post,—where they will find directions for their next move. Of course, each guest receives a different locality to investigate.

For example,—one is told to look under a vase in the library; when he looks here a slip of

paper informs him to look under the third step of the front stairway.

When he secures the directions here he may be sent to another remote place until finally he reaches the desired goal, where he will find a favor, which will be a souvenir. As these favors are duplicated, each gentleman must search for a lady who has an article matching his own. He then claims her for partner, for the remainder of the evening. The searching parties who are continually passing each other, find much amusement and hilarity in comparing their notes of travel.

PROGRESSIVE CONVERSATION

The leaders are seated around a room at a little distance from each other, a vacant chair standing by each lady.

A pencil and a card bearing the number of the lady's place in line is given her.

The gentlemen receive cards each containing a different word and a number which he must not allow any one to see.

Each gentleman then finds the lady whose card bears the same number as his and takes his seat on the chair beside her.

Then the hostess announces that the gentlemen are to engage in a "three-minute" conversation with the lady near him, using the word

upon his card three times in the course of the conversation. When the time is up the gentlemen progress, each moving up to the lady above him.

Number One goes to the end of the line.

As the gentlemen move away each lady writes upon the card she holds, the word that she thinks is the correct one.

Of course she may be wrong, as sometimes several words are used three times in the little talk.

The prize or honor should be given to the lady who guessed correctly the greatest number of words, and to the gentleman whose word was the most difficult to guess—that is, the one which was guessed correctly the *least* number of times upon the ladies' lists.

Illustration: Suppose one of the cards contains the word "play."

The gentleman, as he takes his seat beside the lady, might carelessly say, "What kind of a play do you call this?"

Various answers could be given by the lady, and the gentleman in his next remark could skilfully bring in the word again, without its attracting any attention, especially if some longer and more uncommon word is also used in the same sentence.

A COLONIAL SUPPER

As an appropriate celebration of Washington's Birthday, a Colonial Supper would be very attractive. The white wig, or powdered hair, panier skirt and white kerchief are always becoming to the young girl, while the white wig, satin waistcoat, ruffled shirt, and knee breeches are equally becoming to the young man.

Instead of the regulation supper of the present day, a supper of fricasseed chicken, waffles, corn bread, coffee and rich preserves with cream and cake would make a novel departure.

In connection with the supper an entertainment should be given. The program could consist of old songs, tableaux, recitations, etc. The tableau of the making of the first flag by Betsy Ross would make a good number. A small American flag, a diminutive hatchet or a bunch of artificial cherries could be given as souvenirs.

HIDDEN EDIBLES

A pleasing game can be made of the following idea. Cut out of cardboard slips an inch wide and three inches long. Have as many slips as there are guests. Write on all the pieces, the word "edible." Then on each slip, write a description of a different edible. On the other

side of the card write the name of the article in sympathetic ink. The card will appear perfectly blank until held over heat, when the name of the article will come out very plainly. Each guest is given a slip, and is expected to guess the answer from its description. At a certain time each one can hold the blank side of the cardboard over heat, when he will discover whether he has guessed correctly. Of course no one is told of the test until after the time allowed for the solution of the puzzles has expired.

An iron utensil and eight ciphers—[*potatoes*].

Part of a house and a letter—[*celery*].

A vehicle—and life time—[*cabbage*].

To summon—a letter—and a bloom—[*cauliflower*].

Musical divisions—[*beets*].

Part of the anatomy—a companion—exclamations—[*tomatoes*].

An intelligent animal—a color—[*horseradish*].

A girl's name—to sum up—[*salad*].

Not a whole—a range of hills—[*partridge*].

Up to date—to know—[*chicken*].

A curse—a girl's name—[*banana*].

A seasoning—impertinence—[*pepper sauce*].

Felines—elevated—[*catsup*].

A faint rap—a personal pronoun—a big tree—a vowel—[*tapioca*].

A carpenter's tool—a wise person—[*sausage*].

A foreigner—a letter—[*turkey*].

An ailment—a payment—[*coffee*].
To cook—a preposition—[*bacon*].
A beam from the sun—wickedness—[*raisins*].
A dog—raves—[*currants*].

A RAINBOW SUPPER

This supper is represented by the seven colors of the rainbow—red, orange, yellow, indigo, green, violet and blue. The tables for this supper should all be covered first with white table-cloths; each table is decorated with one of the colors of the rainbow, beginning with red—by nailing to each corner of the table upright pieces of wood, about four feet high and covering them with crepe paper, or cheese-cloth. These form a support for the drapery which is hung in festoons from upright to upright. The Red table where the guests are first seated has for its bill-of-fare :—

Red Table

Ham. Tongue.
Bologna sausage. Dried beef.
Beets. Radishes. Cranberries.
Cherries. Red Jellies. Bread and Butter.

Green Table

Olives. Salad garnished with lettuce.
Green apples.
Green peppers. Water cress.

Orange Table

Orange cake. Sliced oranges.
Cheese. Coffee.

Yellow Table

Bananas. Pears. Pineapple.
Peaches. Vanilla Wafers.

Violet Table

Lady fingers tied with violet ribbon.—Violet candies.

Indigo Table

Blue flowers—artificial ragged robin would answer as souvenirs.

Blue Table

Plates are left here, and a blue ticket given which entitles the holder to a plate of ice cream.

A charge of thirty-five cents for all the courses could be made, or seven cents charged at each table.

A MILITARY EUCHRE

A novel and very exciting variation of the ordinary progressive euchre may be found in the following directions for a "Military Euchre." On each table is a card called "Military Orders" which announces to each player his respective

progressions. Also on the table a small pasteboard box is placed to represent a fort. This is perforated with holes, in which at first, four flags of one distinctive nation are placed. Each table represents a different nation. 1. America. 2. England. 3. France. 4. Spain. When the guests assemble, they are each given a tally card with name of the nation and the number of their chair. The flag at this table will be the one for which they are to fight during the evening. One couple always remains at the home table, defending the home flag; while the other couple obey its "Military Orders" to attack another table. The four players at each table remain allies through all the games, though they change partners at each progression. Thus it happens that once in four games two ladies are partners and two gentlemen play together. The winning couple at each table capture a flag. If the home couple win the game the flag remains on that table, but, if the attacking party win, they take one flag, and plant it in their home fort. Of course the great object of the game is to capture as many flags as possible. The four people whose home table has the greatest number of flags are each given a prize, about equal in value. If more tables are desired, the progressions can be systematically worked out, or the following schedule may be duplicated by numbering the extra tables—A, B, C, D.

MILITARY EUCHRE.—ORDERS

TABLE 1.—*America*

Game 1—Couple 1 and 2 defend Table 1.
Couple 3 and 4 attack Table 3.

Game 2—Couple 1 and 4 defend Table 1.
Couple 2 and 3 attack Table 2.

Game 3—Couple 2 and 4 defend Table 1.
Couple 1 and 3 attack Table 4.

Game 4—Couple 3 and 4 defend Table 1.
Couple 1 and 2 attack Table 3.

TABLE 2.—*England*

Game 1—Couple 1 and 2 defend Table 2.
Couple 3 and 4 attack Table 4.

Game 2—Couple 1 and 4 defend Table 2.
Couple 2 and 3 attack Table 3.

Game 3—Couple 2 and 4 defend Table 2.
Couple 1 and 2 attack Table 1.

Game 4—Couple 3 and 4 defend Table 2.
Couple 1 and 2 attack Table 4

TABLE 3.—*France*

Game 1—Couple 1 and 2 defend Table 3.
Couple 3 and 4 attack Table 1.

Game 2—Couple 1 and 4 defend Table 3.
Couple 2 and 3 attack Table 4.

Game 3—Couple 2 and 4 defend Table 3.
Couple 1 and 3 attack Table 2.

Game 4—Couple 3 and 4 defend Table 3.
Couple 1 and 2 attack Table 1.

TABLE 4.—*Spain*

Game 1—Couple 1 and 2 defend Table 4.
Couple 3 and 4 attack Table 2.

Game 2—Couple 1 and 4 defend Table 4.
Couple 2 and 3 attack Table 1.

Game 3—Couple 2 and 4 defend Table 4.
Couple 1 and 3 attack Table 3.

Game 4—Couple 3 and 4 defend Table 4.
Couple 1 and 2 attack Table 2.

COLLEGE HEARTS

"College Hearts" is played in much the same manner as "Military Euchre." Each table represents a college, instead of a fort, and has festooned above it the college colors in narrow ribbon. The players are sent out from their respective tables to pile up a score for their college, and every game won entitles the team which won it to hang a large tissue paper heart on the college ribbon. These hearts should be of delicate shades, without reference to college colors, and are equipped each with a wire hook for hanging from the ribbon. The dainty banners floating from the college colors give a most fairy-like effect.

A PICTORIAL B (BEE) HIVE

This is a game for pencil and paper. A bee is drawn on as many pieces of paper as there are words. Also, on the same piece of paper, a representation of the other part of the word is drawn. The papers are, of course, prepared before the guests arrive. When ready to play the game the guests are each given the slips of paper, with the picture puzzle, and another plain slip of paper on which to write the words solved. A minute or two is given to guess the word and write it on the plain pieces of paper, which are kept by each individual until the end of the game. At a given signal the papers are exchanged to the right hand neighbor, and when all the puzzles have been passed around the papers are collected with the individual slips. These slips must contain the name of the contestants. The one solving the greatest number of course receives a trifling prize, which might be a water color picture of a bumblebee. The following words could be easily represented:

Be-tide—A bee tied to a tree or any other object.

Be-time—A clock.

Be-lief—A leaf.

Be-tween—Two lines, a space between on which a B can be marked.

Be-ware—Cup and saucer [*ware*].
Be-cause—Three crows [*caws*].
Be-stow—Several bees and a toe [*bestow*].
Be-wail—A picture of a whale [*wail*].
Be-rate—Sign of % [*per cent., rate*].
Be-head—Picture of a head [*head*].
Be-nign—A Roman IX [*nine*].
Be-low—A small "B" at the bottom of the page [*low*].
Be-half—Half of a piece of fruit [*half*].
Be-stride—A picture of a man taking a stride [*stride*].
Be-gun—Picture of a gun [*gun*].
Be-fore—Four of any object [*four*].
Be-hoof—Picture of a horse's foot [*hoof*].
Be-long—A very long "B" [*belong*].

A SEARCH FOR GOOD LUCK

A Good Luck Search Party is an entertaining way to spend a pleasant hour. Let the room be decorated with symbols of good luck, as horse-shoes, wish-bones and four leaf clovers. Real horse-shoes may be hung over the doors in the room, but the wish-bones and four leaf clovers could be made of cardboard; the wish-bones being covered with silver paper, and the four leaf clovers with green paper. Similar symbols are hidden in obscure places in the room. First, give each guest paper and pencil and ask him to write

an experience of good luck, a toast to good luck, or what he would consider the biggest piece of good luck that could come to him. It will be amusing to have these papers read aloud. Then give each guest a four leaf clover, cut out of cardboard, on which the following words are to be written or printed. The words are the symbols of good luck: "Wish-bone," "Four Leaf Clover," "Horse-shoe," "Wedding-ring," "Bright New Penny," and "New Moon." The guests are then requested to write the interpretation which the initials of these words symbolize. For instance, Wish-bone, whose initials are W. B. could signify Wealth, Blessings.

Four Leaf Clover, whose initials are F. L. C., might be interpreted Fortune, Love, Contentment.

The next good luck symbol, Horse-shoe, that has H. S. as its initials, could mean Health, Success.

Then Wedding-ring, W. R., could predict Wed Royalty.

Bright New Penny, that is B. N. P., could be guessed Brilliancy, Notoriety, Prosperity.

New Moon, with the initials N. M., could be interpreted Nine Millions.

The answers are to be written on the blank side of the four leaf clover, and the cards are then collected. The guests, whose answers correspond most nearly to the original answers which the hostess has prepared beforehand, are declared

victors, and are destined to be the first in the search for the hidden emblems. When the tokens are all found they may be kept by the guests as souvenirs of the occasion which predicted such a rose-colored future for them.

BAGGAGE

Act I.—Bag.

A young lady or gentleman in traveling costume enters the room carrying a large bag, which he shifts from one hand to the other as though it were heavy, and thus making it the conspicuous feature of the act. Finally he drops it as though accidentally, picks it up hastily and passes out.

Act II.—(G) Age.

A lady or gentleman, bent to give the appearance of old age, leaning heavily upon a cane, hobbles slowly across the room and back again, passing out of the door by which he entered.

Act III.—Baggage.

A young man wheeling a child's express wagon, upon which is piled traveling bags, boxes, bundles, etc., hurries rapidly through the room as though anxious to reach station in time.

If the express wagon should not be available the young man could burden himself with the

different articles of baggage, and by dropping some of them, now and then in his hurried transit, could cause a great deal of merriment.

SMELLING CONTEST

The liquids for the smelling contest are in small bottles all of the same size and color, and are numbered and placed in regular order on a table. The contestants pass around the table, smelling the contents in each bottle. They write on a piece of paper what they think each bottle contains. A vinaigrette could be given as a prize to the one who had the highest number of correct answers. Following is a list of the contents suggested for the bottles:

1. Oil of Cloves.
2. Oil of Cedar.
3. Oil of Sassafras.
4. Oil of Anise.
5. Oil of Bitter Almonds.
6. Pennyroyal.
7. Essence of Peppermint.
8. Vanilla.
9. Cinnamon.
10. Wood Alcohol.
11. Valerian.
12. Bay Rum.
13. Camphor.

14. Ammonia.
15. Rhubarb.
16. Arnica.
17. Spirits of Nitre.
18. Assafœtida.
19. Turpentine.
20. Castor Oil.

PHANTOM SUPPER

The articles representing the menu are placed on pieces of green cardboard, and each piece is numbered. The articles are to be guessed by those present. The guesser of the greatest number of phantoms is rewarded by a substantial article of diet.

1. Sweet Breads—Two pieces of bread covered with sugar.
2. Blue Points—Two blue lead-pencils, pointed.
3. Sandwiches—Pictures of witches covered with sand.
4. Brown Betty—A chocolate woman, with the name "Betty" on.
5. Salted Nuts—Three iron nuts, salted.
6. Apple Sauce—A small apple, and two saws.
7. Lyonnaise Potatoes—Two potatoes placed on top of "a's."
8. Horse Radish—A toy red horse [reddish].

9. Fish Balls—A toy fish and balls of lead.

10. Beef-steak—A picture of a cow; and a man being whipped at the stake.

11. Dates—January 1, '03, June 1, '03, March 1, '03, December 25, '03.

12. Pears—Two of anything tied together.

13. Dressed Tomato—A red pin-cushion tomato trimmed with ruffles of tape.

14. Spinach (age).—A spinning-wheel—old and broken.

15. Saratoga Chips—A toy trunk and chips of wood.

16. Catsup—Two cats fighting on a fence, with their backs up.

17. Butter—A picture of a ram.

18. Salad—A picture of a girl named Sal, adding a column of figures.

19. Sugar Cane—A toy cane, and lumps of sugar.

AN EXHIBITION OF ART OR AN ARTFUL EXHIBITION

A corner of the room may be curtained off to represent an art gallery, and the following articles exhibited upon tables within.

Each article must be numbered and a catalogue containing the names of the exhibits is given to each visitor as he enters the gallery.

An admission fee of five cents may be charged.

CATALOGUE

(A collection of entirely new and novel works of art.)

1. Grecian Statue.
2. View of Five Points.
3. Spring.
4. Last of the Race.
5. On the Rocks at Niagara.
6. Wooed and won.
7. Forsaken.
8. At the Window.
9. Little Mates.
10. The Home of Plato.
11. The Lost Chord.
12. Summer Resort.
13. Only an Acre.
14. Under the Willows.
15. General Washington's Headquarters.
16. Ruins of an Old Mill.
17. Bound to Excel.
18. Out of the Depths.
19. The Housekeeper's Need.
20. After the Explosion.
21. The Best Last.

KEY TO CATALOGUE

1. A tallow candle.
2. Five lead or slate-pencil points.
3. A sofa spring.
4. A large letter E.
5. Water on stones.

6. A piece of wood and the figure 1.
7. An empty nest.
8. A curtain.
9. A pair of small mittens.
10. Grease.
11. A piece of string.
12. A fan.
13. A tooth.
14. Earth.
15. The head of a picture of General Washington cut into quarters.
16. A broken coffee mill.
17. A card with the printed letters X and L having a small doll or other figure bound to it by cords.
18. A piece of coal.
19. Dough.
20. An exploded firecracker.
21. A shoemaker's last.

PROGRESSIVE PEANUTS

This is carried on after the same plan as Progressive Euchre. Each guest is given a card with the number of the table on one side, and on the other the following verse. The one addressing the "Pretty Maid," is for the ladies, and the one addressing the "Kind Sir" to be given to the gentlemen.

From sticking your neighbor refrain;
Take care! pretty maid, take care!
In counting your loss or your gain,
Play fair! pretty maid, play fair!

From sticking your neighbor refrain,
Take care! kind sir, take care!
In counting your loss or your gain,
Play fair! kind sir, play fair!

The guests then find their tables, where they see a dish or pan filled with one hundred peanuts. At each place is a long hat-pin. The left arms are tied down to the body with ribbon or cord; and the players are told they must take hold of the hat-pin at the head, spear a peanut, run the hand down to the point to remove it, and then back to the head to spear the next one. This is all done with the right hand, with no assistance from the left. At the tapping of the bell at the first table, the players all begin together, and the table that has speared all its peanuts in the dish tells the director, who rings a bell as a signal to stop. Then each player counts the number of the peanuts he has speared, and the highest number for lady and the highest number for gentleman progress. The number is marked on the back of the card, and when the game is over, all the numbers are added, making the total score for each player.

The guest aggregating the greatest number receives a prize which might be a dainty box of

peanut candy. A Chinaman made of peanuts would be an appropriate consolation prize.

ELECTRIC RAG DOLLS

This amusing little performance for a public entertainment is represented by twelve little girls. Their dresses should be white; white stockings drawn over shoes, and white stockings drawn over hands and arms. A piece of white muslin is fitted over the head. Holes are cut in this for eyes, nose and mouth, and in the back for a lock of hair to be drawn through. Grotesque lines can be marked to exaggerate the features by colored crayons. The cheeks should be colored very pink or red. The girls should come on the stage in a jerky way, preceded by a boy in ordinary dress, who is to act as manager. He has a feather duster in his hand, with which he occasionally dusts off the figures. He moves their arms, twists their heads and makes them halt as they come to position. They march to front of the stage, where six take their position in line; the other six march in back of them. The manager turns them to face the audience. They then repeat in a monotonous tone a number of jingles with appropriate gestures. The movements must all be made in a jerky manner, but in perfect unison. The following are some that may be used:

Mary had a little lamb
[*Heads forward and backward.*]
Its fleece was white as snow,
And everywhere that Mary went
[*Right hand extended in front.*]
The lamb was sure to go.

It followed her to school one day
[*Head from right to left.*]
Which was against the rule;
It made the children laugh and play,
[*Heads thrown backward.*]
To see a lamb at school.

Simple Simon

[*Every other figure is turned. Couples face each other.*]

Simple Simon met a pieman [*Swing arms.*]
Going to the Fair.
Said Simple Simon to the pieman,
"Let me taste your ware."
Said the pieman to Simple Simon,
"Show me first your penny!"
[*Swing arms, palms of hands up.*]
Said Simple Simon to the pieman,
"Indeed I haven't any."
[*Heads shake from side to side.*]

Little Polly Flinders

Little Polly Flinders
[*Hands in front, pointing to floor.*]
Sat in the cinders
Warming her little toes;
Her mother came and caught her!
And whipped her little daughter.
[*Arms extended in front, palms smacked quickly together.*]
For spoiling her nice new clothes.

JACK AND JILL

Jack and Jill,
[*Right hand up at Jack.*]
Went up the hill
[*Left hand up at Jill.*]
To fetch a pail of water;
[*Both hands up at hill.*]
Jack fell down,
[*Right hand down at Jack.*]
And broke his crown,
And Jill came tumbling after.
[*Left hand down at Jill.*]

Figures in line march off the stage. Much amusement can be made by a figure starting off by itself, or an extended arm refusing to come down with the others, or a head remaining in wrong position, when the manager is kept busy correcting them.

BROTHERS OF PITY

Sheets of newspapers are twisted into hollow cones, so as to completely cover the heads of the players.

Two small oval holes are cut in each cap so that only the eyes of the wearer are seen.

Six or eight people put on these caps, and sit in a row with a big sheet, shawl, or table-cloth, held in front to conceal the whole of their bodies.

The other guests then come into the room and try to guess their names.

When a correct guess is made that person may unmask and pass out of the game.

CRAMBO

Furnish each guest with paper and pencil. Then each must write one word (a noun), turn the paper down over the word to hide it, and pass it to the one below him.

Each one then writes a question on the paper he holds, turns the paper over to hide question and passes it to the one below him.

Each person then opens the paper he holds, reads silently the word and question, and then writes a rhyme which must contain not only the *answer* to the question but also the word that is upon the paper.

The papers are then collected and read aloud, causing a great deal of merriment.

EXAMPLE

1. *Farm.*
2. Do you like fruit?

I'm fond of fruit that does no harm;
The kind that grows on grandpa's *farm.*

THE FLOUR MERCHANT

The one who personates the flour merchant will try in every way to dispose of his stock by asking questions of the others; who must in their answers be careful *not* to use the words "flour," "I," "yes" or "no."

For instance the merchant asks, "Any flour to-day?" "There is none required." "Let me persuade you to take some." "That is impossible." "Why so? It is excellent flour." "You have my answer." "Have I? Will you please repeat it?" "My answer is, Not any." "But the price is reasonable." "I will not take any." The flour merchant having succeeded in making one say "*I*," changes places with him and the game goes on.

SCENES FROM DICKENS

These short scenes from Dickens require very simple stage properties and are suitable for public entertainments.

NICHOLAS NICKLEBY

[*The Internal Economy of Dotheboy's Hall.*]

Schoolroom in which appears SQUEERS, *the schoolmaster of Dotheboy's Hall, and two small boys; also* Mr. SNAWLY, *with two*

other small boys near him. MR. SQUEERS *is just handing* MR. SNAWLY *a receipt for board and tuition of the two boys, his step-sons, when a voice is heard outside, asking for* MR. SQUEERS.

SQUEERS. Here he is. What's the matter?

[*Enter* NICHOLAS NICKLEBY *and his* UNCLE RALPH.]

RALPH. Only a small matter of business! There was an advertisement of yours in the paper this morning.

SQUEERS. There was, sir! [*To* MR. SNAWLY.] Ah, good-bye then, sir! I shall remember. No holidays—no writing home except a circular at Christmas, telling how happy they are. Morals strictly attended to, sir,—good-bye. [SNAWLY *goes out.*]

RALPH. Perhaps you recollect me, sir.

SQUEERS. Ah, yes, you paid me a small account, at each of my half-yearly visits to town for some years.

RALPH. I did. This is my nephew, sir, Mr. Nicholas Nickleby.

SQUEERS. How do you do, sir? [NICHOLAS *bows and looks around the room in astonishment.* SQUEERS *points to the two boys near him.*] The gentleman who has just gone out, is the father of these boys, sir. He was kind enough to compliment me, sir, on the course of education

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adopted at Dotheboy's Hall which is situated, sir, at the delightful village of Dotheboy, near Gretna Bridge, Yorkshire, where youths are boarded, clothed, booked, washed, furnished with pocket money for ——

RALPH. Yes, we know all about that. It's in the advertisement.

SQUEERS. Yes, it is in the advertisement, and ——

RALPH. Suppose we come to business ——

SQUEERS. With all my heart, sir. "Never postpone business," is the first lesson we instil into our commercial pupils. [*To one of the boys on trunk.*] Master Billing, my dear, remember that. Do you hear?

BOY. Yes, sir.

RALPH. He recollects, does he?

SQUEERS. Tell the gentleman.

BOY. "Never."

SQUEERS. All right, go on,—Never ——

BOY. Never —— [NICHOLAS *makes an attempt to prompt the boy.*] Never perform—business ——

SQUEERS. Very well, sir, never perform business —— You and I will perform a little private business of our own, perhaps,—after awhile.

RALPH. And just now we had better perform our own ——

SQUEERS. If you please ——

RALPH. You advertised for an able assistant——

SQUEERS. Precisely so.

RALPH. Here he is—my nephew Nicholas, hot from school, with everything that he learned fermenting in his head, and nothing fermenting in his pocket.

SQUEERS. I am afraid he is too young to suit me.

NICHOLAS. I fear, sir, that you object to my youth—and also to my not being a master of arts.

SQUEERS. That is certainly an objection.

RALPH. Look here, sir, I'll put the matter in its true light——

SQUEERS. If you'll have the goodness——

RALPH. This is a boy, or a youth, or a lad, or a young man, or a hobble-de-hoy, or whatever you choose to call him—of eighteen or nineteen or thereabouts——

SQUEERS. That I see——

RALPH. Now the question is, whether for some time to come he won't serve your purpose better than twenty, of the kind you would get under ordinary circumstances. Isn't that a question for consideration?

SQUEERS [*nodding his head*]. Yes, it is, sir.

RALPH. Let me have two words with you, sir. [*The two words are had apart.*]

SQUEERS. Well, Mr. Nicholas Nickleby, your

uncle's recommendation has done it, and you are installed in the office of first assistant master at Dotheboy's Hall.

[NICHOLAS *shakes hands with his uncle and* SQUEERS.]

NICHOLAS [*aside*]. He is an odd looking man, but what of that, so Porson was an odd looking man—so was Johnson,—most book worms are ——

[*Enter* MRS. SQUEERS, *looking on table and mantel.*]

MRS. SQUEERS. I can't find the school spoon anywhere ——

SQUEERS. Never mind, my love, it's of no consequence ——

MRS. SQUEERS. No consequence, hey! How you talk! Isn't it brimstone morning?

SQUEERS. I forgot. Yes, it certainly is. We purify the boys' blood now and then. Nicholas ——

MRS. SQUEERS. Purify! fiddlesticks! Don't think young man that we go to the expense of flour of brimstone and molasses just to purify them, because if you think we carry on business on that plan you are entirely mistaken.

SQUEERS [*frowning*]. My dear, ahem!

MRS. SQUEERS. Oh nonsense, if the young man comes here to teach, let him understand

at once that we don't have any fooling with the boys. They have treacle and brimstone partly because if they hadn't something or other they would be sick half the time, and partly because it spoils their appetites, and comes cheaper than dinners and suppers. So it does them good and it does us good at the same time, and that's fair enough. [MRS. SQUEERS *puts her hand in her pocket and draws out a large wooden spoon.*] Oh, here it is after all. Call in the boys of the first class. [*Goes to door.*] Come on now, boys!

[*Half a dozen boys shabbily dressed enter, and are each given a spoonful of mixture out of a large pot.*]

SQUEERS [*looking at boys who range themselves in front of him*]. This is the first class in English, spelling and philosophy. [*Addressing* NICHOLAS.] We'll get up a Latin one and hand it over to you. Now then, where's the No. 1 boy?

TEMPORARY HEAD OF CLASS. Please sir, he's cleaning windows.

SQUEERS. So he is, to be sure. We go upon the practical mode of teaching,—Nickleby—C-L-E-A-N—clean, verb active. To make bright, to scour,—W-I-N-D-E-R—winder, a casement. When the boy knows this out of the book he goes and does it. Where's the second boy?

SMALL BOY. He's weeding in the garden ——

SQUEERS. To be sure. To be sure. So he is! B-O-T—bot—I-N—ten—N-E-Y—botteny—noun. A knowledge of plants. When he learns that botteny is a knowledge of plants he goes and knows them. That's our system, Nickleby. What do you think of it?

NICKLEBY. It's very useful at any rate.

SQUEERS [*to third boy*]. What is a horse?

BOY. A beast, sir.

SQUEERS. So it is! Ain't it, Nickleby?

NICHOLAS. I believe there is no doubt about it, whatever.

SQUEERS. Of course there isn't. A horse is a beast! a quadruped—and quadruped's Latin for beast, as everybody that's gone through grammar knows. Or else, where's the use of grammar at all?

NICHOLAS [*abstractedly*]. Where indeed?

SQUEERS [*to boy*]. As you're perfect in that you may go down and look after my horse, and rub him down well, or I'll rub you down. The rest of the class may go and draw water, for it's washing day to-morrow, and the tubs must be filled. [*The class go out, excepting one boy named* SMIKE.] That's the way we do it, Nickleby. [NICHOLAS *shrugs his shoulders.*] And a very good way it is, too; now just take them fourteen little boys in the next room and hear them read—you mustn't idle—idling don't do around here, you know. [NICHOLAS *goes*

out. SMIKE *sneezes.* SQUEERS, *looking at* SMIKE *in a threatening manner.*] What's that?

SMIKE. Nothing, please, sir.

SQUEERS. Nothing, did you say?

SMIKE. Please sir, I sneezed.

SQUEERS. Oh; sneezed—did you without any permission! In my presence! Will you ever do it again, sir?

SMIKE [*with both fists rubbing his eyes*]. No, no, sir.

SQUEERS. See that you don't. Go into the next room, where my assistant has those fourteen boys. And remember that you never sneeze again. I'll teach you that I'm not to be sneezed at. [SMIKE *goes out.*] I'm head master here, I'll have everybody know!

CURTAIN

"GREAT EXPECTATIONS."

PIP'S *first visit to* MISS HAVERSHAM—*who is dressed in old wedding finery; her satin shoe on table.* ESTELLA, *a young and pretty girl, disdainfully ushers in* PIP, *a small boy.*

MISS HAVERSHAM. Who is it?

PIP. Pip, ma'am. Mr. Pumblechook's boy come to play——

MISS HAVERSHAM [*touching her heart*]. What do I touch?

PIP. Your heart!

MISS HAVERSHAM. Broken. [*Weird smile—sighs.*] I am tired! I want diversion. I have done with men and women. Play! play! play! play! [PIP *appears frightened.*] Are you sullen and obstinate?

PIP. No, ma'am. I am very sorry for you, and sorry I can't play just now. If you complain of me I shall get into trouble with my sister, so I would do it if I could; but it's so new here, and so strange, and so fine—and melancholy.

MISS HAVERSHAM [*looks at her dress, at the table, at herself in the mirror*]. So new to him—so old to me! so strange to him—so old and familiar to me! so melancholy to both of us—call Estella. [PIP *goes to door and calls* ESTELLA. ESTELLA *enters, candle in hand, goes up to* MISS HAVERSHAM, *who tries jewels on her.*] Play with the boy.

ESTELLA. With this boy! Why he is only a common laboring boy!

MISS HAVERSHAM [*in a loud whisper*]. Well you can break his heart.

ESTELLA [*to* PIP]. What do you play, boy?

PIP. Nothing but beggar my neighbor, miss. [*They sit down to play.*]

ESTELLA [*rising in a short time*]. What coarse hands he has! What thick boots! stupid, clumsy, laboring boy!

MISS HAVERSHAM [*to* PIP]. You say nothing

of her; she says many hard things of you. What do you think of her?

PIP. I don't like to say.

MISS HAVERSHAM. Tell me in my ear!

PIP. I think she's very proud!

MISS HAVERSHAM. Anything else?

PIP. I think she's very pretty!

MISS HAVERSHAM. Anything else?

PIP. I think she's very insulting! [ESTELLA *looks on with extreme aversion.*]

MISS HAVERSHAM. Anything else?

Pip. I think I should like to go home ——

MISS HAVERSHAM. And never see her again?

PIP. I am not so sure of that. I should like to see her again, but I should like to go home now.

MISS HAVERSHAM. Since this house strikes you as old and grave, and you are unwilling to play, are you willing to work?

PIP. I am willing indeed, ma'am.

MISS HAVERSHAM. Come, come, then, walk me! walk me! [MISS HAVERSHAM *places her hand on* PIP'S *shoulder, and using her cane they walk around the room.* MISS HAVERSHAM *points to the shoe on the table.*] What is that?

PIP. A shoe, ma'am.

MISS HAVERSHAM. Mine—my wedding shoe. [MISS HAVERSHAM *pointing to something on the table supposed to be mold.*] And what is that?

PIP. I don't know, ma'am.

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For instance the merchant asks, "Any flour to-day?" "There is none required." "Let me persuade you to take some." "That is impossible." "Why so? It is excellent flour." "You have my answer." "Have I? Will you please repeat it?" "My answer is, Not any." "But the price is reasonable." "I will not take any." The flour merchant having succeeded in making one say "*I*," changes places with him and the game goes on.

SCENES FROM DICKENS

These short scenes from Dickens require very simple stage properties and are suitable for public entertainments.

NICHOLAS NICKLEBY

[*The Internal Economy of Dotheboy's Hall.*]

Schoolroom in which appears SQUEERS, *the schoolmaster of Dotheboy's Hall, and two small boys; also* Mr. SNAWLY, *with two*

other small boys near him. MR. SQUEERS *is just handing* MR. SNAWLY *a receipt for board and tuition of the two boys, his step-sons, when a voice is heard outside, asking for* MR. SQUEERS.

SQUEERS. Here he is. What's the matter?

[*Enter* NICHOLAS NICKLEBY *and his* UNCLE RALPH.]

RALPH. Only a small matter of business! There was an advertisement of yours in the paper this morning.

SQUEERS. There was, sir! [*To* MR. SNAWLY.] Ah, good-bye then, sir! I shall remember. No holidays—no writing home except a circular at Christmas, telling how happy they are. Morals strictly attended to, sir,—good-bye. [SNAWLY *goes out.*]

RALPH. Perhaps you recollect me, sir.

SQUEERS. Ah, yes, you paid me a small account, at each of my half-yearly visits to town for some years.

RALPH. I did. This is my nephew, sir, Mr. Nicholas Nickleby.

SQUEERS. How do you do, sir? [NICHOLAS *bows and looks around the room in astonishment.* SQUEERS *points to the two boys near him.*] The gentleman who has just gone out, is the father of these boys, sir. He was kind enough to compliment me, sir, on the course of education

ber, I am sure, that I was obliged to go out to dinner yesterday, and that the day before I was made quite ill by being obliged to eat underdone veal, and to-day I don't eat at all, and I am afraid to say how long we waited for breakfast. I don't mean to reproach you, my dear, but this is not comfortable.

DORA. Oh, you cruel, cruel boy to say that I'm a disagreeable wife.

DAVID. Now, my dear, you must know that I never said that ——

DORA. You said that I was not comfortable ——

DAVID. I said that housekeeping was not comfortable.

DORA. It's exactly the same thing. [*Covers her eyes.*]

DAVID [*taking another walk around the room*]. I am not blaming you, my dear; we both have a great deal to learn. I am only trying to show you, my dear, that you must—you really must accustom yourself to look after Mary Ann, likewise to act a little for yourself and me.

DORA. I wonder—I do—at your making such ungrateful speeches. [DORA *sobs.*] When you know the other day, when you said you would like a little fish, I went out myself, miles and miles, and ordered it to surprise you ——

DAVID. It was very kind of you, my own—and I don't like to remind you that you bought a

salmon, which was rather too much for two, or that it cost one pound-six—which was rather more than we could afford ——

DORA. You enjoyed it very much, and you said I was a mouse ——

DAVID. I say it again, a thousand times. [*Exit* DORA *excitedly. Abrupt pause during which* DAVID'S AUNT BETSY TROTWOOD *enters.* DAVID *jumps up.*] Is anything the matter, aunt?

AUNT BETSY. Nothing, Trot. I have been to see Little Blossom, who seems a little out of sorts.

DAVID. I assure you, aunt, I have been quite unhappy myself, thinking of Dora's being so; but, I had no other intention than to speak lovingly and tenderly of our home affairs.

AUNT [*nodding*]. You must have patience, Trot.

DAVID. Don't you think, aunt, that you could advise and counsel Dora a little, for our mutual advantage?

AUNT [*imploringly*]. Don't ask me such a thing, Trot. Child, child, how unhappy I might make our Little Blossom, a prophet couldn't say. I want our pet to like me, and be as gay as a butterfly. Remember your own home, on that second marriage of your mother's, and never do me and her the injury you hinted at.

DAVID. I comprehend, my dear aunt, you are right.

AUNT. These are early days, Trot. Rome

was not built in a day—nor in a year. You have chosen freely for yourself, and you have chosen a very pretty and affectionate creature—it will be your duty, and your pleasure, too (of course I know that—I am not delivering a lecture), to estimate her as you choose her, by the qualities she has, and not by the qualities she may not have. The latter you must develop in her, if you can. [*Here* AUNT *rubs her nose.*] You must just accustom yourself to do without 'em—but remember, my dear, your future is between you two. No one can assist you; you are to work it out for yourselves. This is marriage, Trot, and Heaven bless you both in it, for a pair of babes in the woods as you are. Now light my little lantern, and see me into my cottage by the garden path. Give Betsy Trotwood's love to Little Blossom, when you come back,—and, whatever you do, Trot, never dream of setting Betsy up as a scarecrow, for if ever I saw her in the glass, she's quite grim enough and gaunt enough in her private capacity. [AUNT *ties up her head in a handkerchief, and* DAVID *takes lantern and both go out.*]

CURTAIN

A SEARCH FOR NATIONS

Find:—

1. The nation politicians would like to obtain.
2. The one that a king is certain to gain.
3. The nation for those who rise and rebel.
4. The one to avoid if we wish to keep well.
5. The nation for him who laughs loud and long.
6. The one for those men who plot to do wrong.
7. The nation for those with hearts full of sorrow.
8. The one for that man who delays till to-morrow.
9. The nation for those who are weak in the head.
10. The one that all pupils most certainly dread.
11. The only nations for pests of all kinds.
12. The one the irresolute should seek till he finds.
13. The nation to which the fanciful go.
14. The one where an actor may make a good show.
15. The nation for sinners that never repent.
16. The one that for teachers is certainly meant.

17. The nation for those who darkness would shun.
18. The one we all reach when our journey is done.
19. The nation for him who the highest point gains.
20. The one for the man who the Sabbath profanes.
21. The nation toward which we all of us lean.
22. The one where amazement and fright may be seen.
23. The nation where the fortune teller's at home.
24. And the nation to which I now have come.

Key to a Search For Nations

1. Nomination.
2. Coronation.
3. Insubordination.
4. Contamination.
5. Cachinnation.
6. Machination.
7. Resignation.
8. Procrastination.
9. Hallucination.
10. Examination.
11. Extermination.
12. Determination.

13. Imagination.
14. Impersonation.
15. Damnation. (Condemnation.)
16. Explanation.
17. Illumination.
18. Destination.
19. Culmination.
20. Profanation.
21. Inclination.
22. Consternation.
23. Divination.
24. Termination.

LOVE STORY TOLD BY THE NAMES OF POPULAR SONGS

(The questions are written on cards. The guests being expected to guess the answers.)

1. What was the maiden's name? Annie Laurie.
2. Where was she raised? She was Bred in Old Kentucky.
3. On the banks of what river did they meet? On the Banks of the Wabash.
4. At what time of the day? In the Gloaming.
5. Who introduced them? The Little Fisher Maiden.
6. What flowers did he offer her? Sweetest Bunch of Violets.

7. For what did she look in vain to tie them? The Lost Chord.

8. How did she answer his proposal? I'd Leave My Happy Home for You.

9. What did the father tell him in regard to his prospects? If You Ain't Got No Money,— Well! You Needn't Come Round.

10. With what was the Church decorated? The Palms.

11. What were the colors of her gown? Blue and Gray.

12. Of whom did the groom buy his suit to save expense? Solomon Levi.

13. What did the people say of the music? Oh! Listen to the Band!

14. Who were the flower girls? Two Little Girls in Blue.

15. What did she say to her friends grieving at her departure? Some Day I'll Wander Back Again.

16. What did they answer? How Can I Bear to Leave Thee?

17. Where does he tell the conductor to put him off? Put Me Off at Buffalo.

18. On what conveyance did they continue their wedding journey? On a Bicycle Built for Two.

19. What does she say they will be for life? Comrades.

20. Who was their coachman? Whistling Rufus, or Old Uncle Ned.

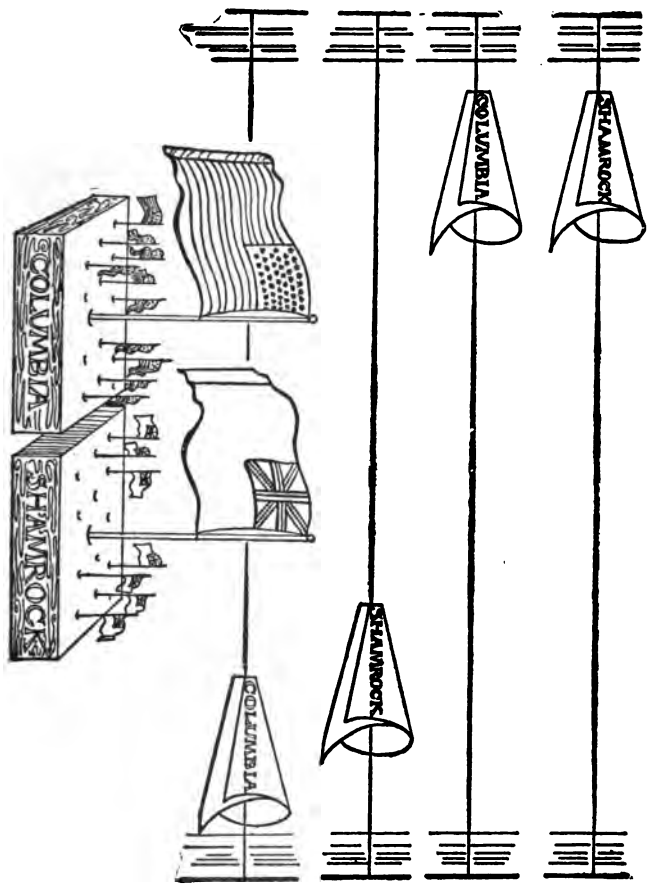
21. What did the groom say of the negroes of the south? All Coons Look Alike to Me.

22. In what affectionate terms do they speak of their new home? Home, Home, Sweet Home.

AN INTERNATIONAL YACHT RACE

This race, as the name suggests, is a contest between the yachts of two countries—England and America—"The Shamrock," the English yacht, and "The Columbia," the American. Before the guests have arrived, the hostess has stretched two separate strings, as long as the room can afford—from one corner to the other. These strings should be exactly the same length, and at a height parallel with the chin, and several feet apart. On one of these strings is placed a funnel-shaped piece of stiff paper, labeled "The Shamrock," and decorated with the English flag, and on the other string a similar funnel is placed labeled "The Columbia," and decorated with the American flag. These, of course, represent the respective yachts. The hostess has also arranged beforehand, two forts, made either of earth in large pans, or of cardboard shaped like a cone, and perforated with holes in which small flags are to be planted. One of these forts is English, and the other American. The hostess has also

in readiness tiny flags, which can be bought by the yard and mounted on match sticks. She has an equal number of English and American ones. Numbers are passed around, among the guests, and those selecting an even one are to fight for "The Shamrock," while those who draw an uneven number are to fight for "The Columbia." It is best to have two ladies contend against each other, and then two gentlemen. Of course, those holding the numbers 1 and 2 are the first to start the race—then 3 and 4, and so on until all have fought. When the guests are in readiness, they are given the little flags representative of the nation for which they are to fight. At a given signal, a bugle is sounded, and the contestants blow with all their might their respective yachts. The yacht reaching the other end of the string first, is declared victor, and straightway plants its flag in the fort. For instance, if "The Shamrock" wins, the English flag is the one to be planted in the fort. Much merriment can be had from the shouts of encouragement from the guests who are not contesting, and with "Hurrahs" from participants as their yachts gain headway. When all have taken part, the flags in the forts are counted, and the one containing the greatest number wins the day. It would be appropriate to sing the national song of the victorious yacht. Each guest carries away with him the flag as a souvenir of a jolly time.


COLUMBIA
SHAMROCK
COLUMBIA
SHAMROCK
COLUMBIA
SHAMROCK

GUESS WHO

The young people form a ring and move around one in the centre who is blindfolded.

It is the object of this person to touch or catch one of the ring as they move or dance around her, and when she has done so, the ring stands still while the blindfolded one makes a guess as to who it is she has caught.

To aid her in this she may pass her hands over the captive's face, hair, hands or dress for some clew to her identity.

If she guesses correctly she and the captured one exchange places. If she fails she remains in the centre until successful.

MUSICAL CHAIRS

Have one chair less than there are people, the chairs standing in two rows back to back.

A lady presides at the piano and as she plays, the guests march around the chairs. When the performer comes to a sudden stop, as she frequently does, during the game, the guests hurriedly seat themselves upon the chairs. The person left standing passes out of the game, one chair is removed, and the game goes on.

NEST HUNTING

This is another novelty that will furnish much fun for an Easter Monday frolic. The nests can be made of paper moss, excelsior, or, if intended to be very gay, of colored tinsel such as trees are draped with at Christmas time. In them are placed eggs of different varieties, some of the genuine sort, naturally very hard boiled; others of china, and many of wood and candy. The nests are then hidden in every out-of-the-way nook and corner of the house. The guests who are bidden to the nest hunting are requested to dress as they would on a farm, sunbonnets and calico gowns being de rigeur for the feminine contingent, and overalls and big straw hats for the masculine.

A half hour is allowed for the hunt, after which time all assemble and show the contents of the baskets which were presented them when they started out on the hunt. The one having the greatest number of real eggs is given a prize. China eggs and the wooden eggs which can be opened, revealing a small toy chicken inside, count each as two real eggs for the others. The candy eggs count for their possessors only as sweets. As the method of scoring is not announced until the hunt is over, there is no likelihood that china and wooden eggs will be passed

over, though they count against rather than for the finder. The baskets and eggs are retained as souvenirs.

FOR THE EVENING OF SAINT VALENTINE

A variety of games may be arranged as entertainment for this delightful old festival, where Cupid and the King and Queen of Hearts reign supreme.

Cards of invitation may be sent out in the form of hearts, by cutting heart-shaped pieces of cardboard. Heavy water color paper is more attractive for this purpose, or heart shaped cards can be purchased. These invitations may be very simple or attractively decorated according to the desire or ingenuity of the hostess.

A simple one might have a black outline in India ink—to emphasize the fact that it is heart shaped,—while an attractive inner line, following the same form, but some little distance in from the edge, could be drawn or painted in red ink, or vermilion color. The wording of the invitation should be placed on the heart within the red line; and it might read as follows:

Address ————. Hour ————.

From the heart of a friend,
These cards she doth send,
In the hope that you may be sure to attend.

A more elaborate program might have a Cupid sketched on the back, or a rhyme appropriate to the day.

On the arrival of the guests, a game of contest, such as "Hearts" might be played, the lady and gentleman securing the greatest number of hearts, being declared Queen and King of Hearts. Another way to determine who shall be the Queen and King, is this—the hostess should have provided small slips of paper, or cards with numbers on them—written in black ink—as many numbers as there are gentlemen, while corresponding numbers in red ink, should be for the ladies. These numbers should be placed on a tray, and as the tray is passed around, each gentleman is to help himself to a black figure, and each lady is to take a red figure. The gentleman and lady securing the slips on which the number "seven" is written [as this is the perfect number] are declared Queen and King of Hearts, and are crowned in the presence of the room full of witnesses. They reign by doing the honors of the occasion, for the rest of the evening. The crowns should be made of cardboard, covered with gilt paper; the upper edge made into points, with the largest one in front; below these points hearts should be made of red paper, and pasted on.

Two large hearts, made of cardboard, covered with gilt paper should also be made. A pouch

is formed in these by cutting two smaller hearts, covered with red paper and pasting each one in the centre of the large heart. These should be strung around the neck of the King and Queen after they are crowned, to form a breast-plate and they are kept in place by ribbons fastened to each side of the heart and tied in the back.

The Queen has in the pouch of her large heart, tiny little hearts with numbers on them, as many numbers in red ink as there are ladies present, and as many numbers in black ink as there are gentlemen. The corresponding numbers are partners, for the rest of the evening. Before these small hearts are given out by the Queen from her large heart, the corresponding numbers of figure one should be taken by the King and Queen, that they may remain partners, and also preside at the table when refreshments are served.

These tiny hearts are found by the guests not only to contain numbers, but also some happy couplet of good fortune, as varied as possible, that much amusement may be afforded by the reading of them to each other. The gentlemen are then told they must seek their partners, by finding the ladies who hold hearts with corresponding numbers. Each gentleman then offers each lady his heart for her service for the rest of the evening.

Now divided into partners, the guests are

ready for "The Heart Archery Contest" played something like the old Donkey Party, in which the tails are pinned on the donkey,—only here the darts are to be sent into the target, which is a heart made for this purpose. Make this heart of white cardboard, about three feet in height, on which have been painted inner hearts outlined in red, the different sectional hearts to be marked, "Fame," "Single Blessedness," "Matrimony," "Thy Heart's Desire," "Four Times Wedded," and so on,—the section on which the dart is fixed will determine the future of the player.

These darts have been found by the King in the pouch of his large heart, and are distributed to each one of the guests. They are made of gilt paper, in the shape of arrows, with a pin in each. Then the partners whose number is two, are the first to send forth their darts, and are both blindfolded by the King and Queen at the same time. They start up together to storm Cupid's Citadel. Then each two partners following take their turn, and much fun and merriment result in the keen interest aroused by the foretelling of the destiny of the players.

Fifteen or twenty minutes might then be given to the writing of "Love Sonnets." Four separate words such as are likely to be used on such a subject being given to each guest, which words must be included in their four lined stanza.

Questions on the origin and date of the Festival, might be asked, and the King then asks the following questions, to which the Queen gives the answers.

Questions:—To what period can the sending of love messages on a certain date be traced?

Where was the Festival observed?

On what occasion?

To whom do we owe our observation of a corresponding day? Who was he?

Answers:—The Festival can be traced to the third century in Rome, on the Festival of Lupercalia, February 15th, in honor of the Great God Pan. At this festival, the names of Roman maidens were put in the box, and young men drew out the names by lottery. Securing the name of a maiden, each youth was bound to offer her a gift, and to make her his partner during the time of the feast.

We owe our observation of a corresponding day to St. Valentine, who was a Bishop of Rome, martyred by the order of the pagan Emperor, February 14, A. D., 270. St. Valentine was noted for possessing a most amiable disposition, but the custom of giving gifts became allied to St. Valentine, probably only through a coincidence in dates, for many customs of mediæval and later times, which have become allied in name to that of the saint, unquestionably owe their origin to secular or even pagan source.

As has before been stated, partners for refreshments are secured by the Queen's giving the tiny hearts with their corresponding numbers.

Another novel feature might be the arrival of the postman while the guests are seated at the table. He is announced by the ringing of the bell, and carries in his mail-bag a letter for each person, which he offers as he announces the name. These letters should contain pleasant conceits as valentines, which take the place of favors and make a pleasant souvenir of the occasion.

Refreshments may consist of heart-shaped sandwiches, heart-shaped cakes, and coffee. Ice cream could be served in heart-shaped meringue glacés, if desired. A large cake could be ordered from the baker, heart-shaped, in which a ring, a thimble and a piece of money could be hidden before the cake is covered with icing. This cake should be cut by the Queen. For bonbons old-fashioned secrets and conversation lozenges could be used

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SAINT VALENTINE'S WHEEL

Secure a wheel, light in weight and of medium size. Balance it on a pole run through the hub, so that it will turn easily. Trim the tire and spokes with ribbon or bright cheese-cloth. Two little boys, one on each side of the pole, may be

dressed in fancy costume, with girdles of paper roses, silver wings and gilt bows and arrows.

Saint Valentine himself should preside at the wheel dressed as the King of Hearts, in a red coat and blue knee breeches, cut in points and covered with hearts, a large satin collar in the shape of two hearts, a red cap, hanging sleeves and sceptre, all covered with hearts.

On each spoke of the wheel are small cards numbered. As Saint Valentine revolves the wheel swiftly, each guest in turn tries to grab a card, souvenirs having been prepared corresponding in number to the cards.

AN INTERNATIONAL SUPPER

A very brilliant scenic affair can be had by giving an International Supper. The tables should be decorated with the flags and, if possible, the flowers of the representative nation. A matron at each table should be dressed in the costume of the country. England, Ireland, Scotland, France, Spain, Italy and America could be very happily represented. One price could be charged for refreshments at all the tables, or a small charge could be made at each table. A dress for England could be an apron, whose bib extends across to the shoulders. Refreshments:—scones, pork pies and tea. Charge ten cents.

Ireland's dress might be a green cap and apron.

Refreshments:—potato chips, potato croquettes, mush and milk. Charge ten cents.

Scotland's dress might be tam-o'-shanter cap and plaid scarf across the shoulders to waist. Refreshments could be oatmeal mush, Scotch cakes and jams, bread and butter. Charge five cents.

Italy—White dress, white drapery on head, falling at the back to shoulders. Refreshments:—Bologna sausage, sandwiches, macaroni with cheese, and figs.

France—The costume might be a dark skirt, white waist, gay bodice, white Normandy cap. Refreshments:—rolls and coffee. Charge five cents.

America—Liberty cap, flag draped across shoulders. Refreshments:—ice cream and fancy cakes, ice water. Charge ten cents.

Tickets could read: International Supper to be given at ——— on —— [date]. Table d' Hote or European plan.

For a society which requires something unique and not much trouble a State Supper could be given, taking the principal productions of a particular state as the edible at each table. Starting with the western states and coming east they might have for California, oranges, figs, grapes, etc. For Chicago, Ill., have soups, etc. For Pennsylvania, salads, ice cream and cakes. For Massachusetts, baked beans and brown bread. For Virginia, corn bread, chicken and waffles. These

are suggestions which could be more elaborately carried out by the matrons and their assistants, who could wear the emblems of the states they represent, and they could imitate the dialect of the locality represented.

CHARADE—PANTOMINE MANICURE

This charade is acted by one person—a male. It may be used to help fill in a somewhat lengthy pause that may necessarily occur between two numbers of a public program.

Act I.—Man.

A young man appears, stands a few moments before the audience, bows and passes out.

Act II.—I (eye) Cure.

The same young man seated in a chair with one eye closed and his fingers pressed lightly over it.

Near him stands a table, upon which are several bottles. He picks up one bottle after another, scrutinizing each closely with his well eye and shaking his head negatively until he apparently finds the one he wants. He looks pleased, removes his fingers from his eye, still keeping that member closed, pours some drops (seemingly) upon his hand, rubs the eye with it several times, then shakes his head affirmatively, makes an

effort to open his eye, succeeds, points to the bottle and signifies by his gestures that he owes his cure to the contents of the bottle.

Act III.—Manicure.

In this act we see the young man putting the finishing touches to his toilet. He brushes back his hair, arranges his collar and tie, and finally takes up a manicure set and proceeds to manicure his hands.

This accomplished, he makes his exit.

DRILL OF THE YOUNG HARVESTERS

(Appropriate feature for Thanksgiving Day entertainment)

For Sixteen Girls.

The uniform is yellow cheese-cloth, for dress, sash and cap. The dress should be made with full waist gathered into a belt. The sash is three yards long, the middle is fastened at shoulder, carried across chest and back, and fastened at belt on the left side. A small bunch of wheat should be placed where the sash is fastened at shoulder and waist and also on both ends. The cap is made [Jersey style] of the same material as dress and sash, and is cut about twenty inches long [or to fit around the head] and twelve inches

deep. This allows for a hem three inches deep. The cap is gathered at the top and ornamented with a covered button. The hem is turned over on right side half its depth, and a bunch of wheat is placed on one side. Each harvester carries a sheaf of wheat [straw will answer] about twenty inches long over her right shoulder clasped by its band with left hand. A paste-board sickle covered with the cheese-cloth should be carried on left side below the waist secured by a band which should be large enough to allow the sickle to be withdrawn quickly.

A march is played as the harvesters all enter on the left side of stage. They march toward the back, and form a circle by cutting off corners. After marching around the stage in circle once, the leader, on reaching the middle of left side crosses centre of stage and halts at right side of front. Her followers halt in curved lines back of her, forming a semicircle. The harvesters should be a foot apart as they halt. If the stage is not wide enough to allow them this space half the number can march back or in front, thus forming a double semicircle. When all are in position, time is marked with left foot to the end of measure. The music is then changed to "Coming through the Rye." At the last note of prelude all drop a short quick curtsy, bending both knees. They then sing and pantomime the first verse thus:—

If a body meet a body,
[*Right hand shading eyes.*]
Comin' thro' the Rye;
[*Face to left, taking one step, then back, and face audience.*]
If a body meet a body
[*Right hand shading eyes.*]
Need a body cry?
[*Right hand covering eyes.*]
Ilka lassie has her laddie,
Nane they say have I
[*Head bent toward right and resting dejectedly on right hand.*]
But all the lads they smile at me
[*Heads raised and nodded energetically several times.*]
When comin' thro' the Rye.
[*Face toward left, take one step, then back, and face audience.*]

Interlude is then played. The next movements begin as the air is resumed [after interlude]. The movements are made at beginning and held to end of the line of music.

1st. Sheaves are held up half arm's length at side by right hand, at band, and clasped by left hand of neighbor.

2d. Sheaves are held out in front half arm's length with left hand.

3d. Sheaves still held out in front, right hand withdraws sickle and at half arm's length makes cutting motion toward sheaf.

4th. Sickle placed in band of sheaf—harvesters kneel on right knee. Sheaf held before left knee resting on ground.

5th. Sickle withdrawn from band,—motion of cutting with right hand.

6th. Harvesters stand erect, replace sickle in band.

7th. Sheaf placed on right side at waist, held by left hand. Remain in this position until the end of tune. Resume music. Leader on right side crosses front [followed by harvesters] to left side, down left side to back of stage, across back to centre, up centre to middle of stage, halts and holds her sheaf on level with head. Followers encircle her closely in one or more coils, each coil placing its sheaves lower than the preceding one to form a stack. Mark time to end of measure and uncoil. First four at end of coil march to back, forming last line, across centre of back; next four march in front of them forming third line. The third line march in front of these forming second line. The last four march in front, and form first line. The four lines facing front march to front holding sheaves on right shoulder with left hand. At end of measure drop short quick curtsy bending both knees. Music is changed to "All among the Barley." At conclusion of two chords every alternate maid kneels on right knee, places her sheaf on left knee. The standing harvesters still holding their sheaves on right shoulder, wind in and out among the kneeling ones, singing "All among the Barley." When all are in position again they march single file by each row marching to front and joining file, forming circle once. As the

leader reaches left side she marches off the stage followed by the other harvesters.

A pretty tableau makes a pleasing finale and can be arranged as follows: A throne made of a large armchair, elevated on a box two feet high, decorated with boughs of green and bunches of golden-rod, could be placed at back of stage ready for use. Ten or twelve bundles of straw should also be placed across the back of stage. At end of drill the curtain should be dropped, and only a few moments are required to arrange the tableau. The throne is placed at centre of stage, one of the harvesters as Queen seated on it with a large basket of flowers and fruit in her lap. The harvesters form a semi-circle about her, with the sheaves on a level with their shoulders.

AN INDOOR GARDEN PARTY

The lady guests are to represent flowers, the names of which are given them by the hostess—such as—Heliotrope, Violet, Mignonette, Pansy, Rose, Lily, Morning-glory, Forget-me-not, etc.

The gentlemen are given the names of insects, such as—Midge, Grub, Moth, Spider, Wasp, Mosquito, Fly, Hornet, Ant, etc.

The Butterfly begins the game by making a speech after the order of the play of "The Old-fashioned Stage Coach." When sunshine is

mentioned, all the flowers and insects move around swiftly. When rain is mentioned, flowers throw up their heads, insects scurry away from the flowers. When the flowers are mentioned by name, the flower is obliged to answer by mentioning another flower or insect. When the gardener or a garden tool is spoken of, the flowers bow their heads or bend their bodies. The insects shrink away, and wander around the room; when the butterfly is making only general remarks, the insects move around the flowers making characteristic remarks about themselves, or about the emblems of the flowers in the garden. If a flower or an insect fails to respond when mentioned, a forfeit is demanded.

A PROGRESSIVE LETTER

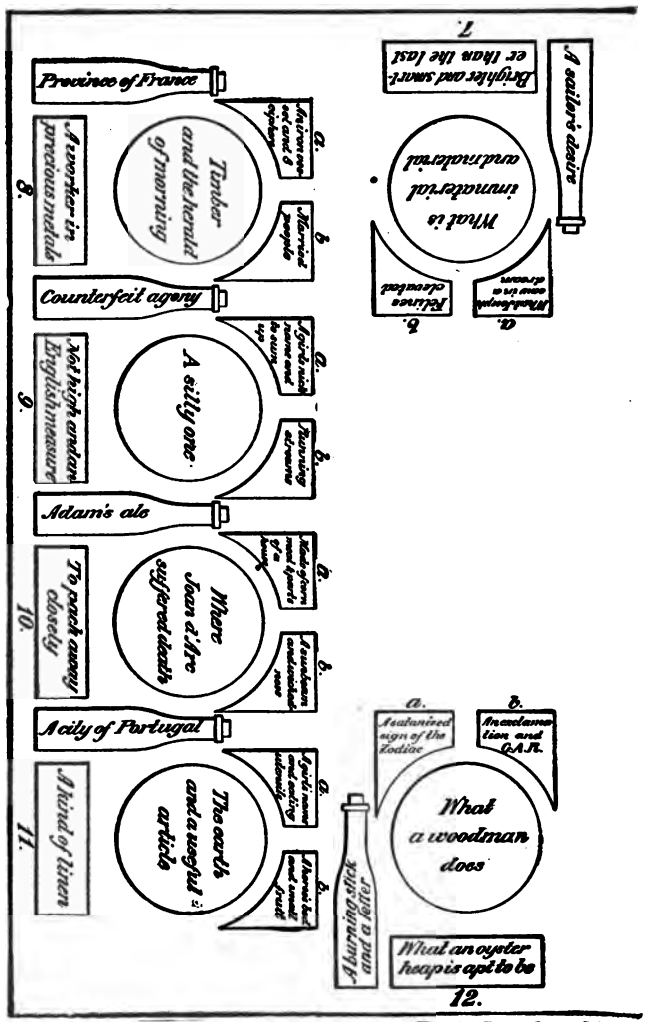
This game is started by one of the guests announcing, "I have a letter addressed to Alma Allen, and it is to go to Amsterdam," thus making the name and place alliterative. The next person must take the last letter of the place mentioned, for the name on the letter she has addressed. In this case "Amsterdam" ending in "M," she must say, "I have a letter addressed to Minnie Moore and it is to go to Minnesota." This can be carried on endlessly.

AN ALPHABETICAL DINNER

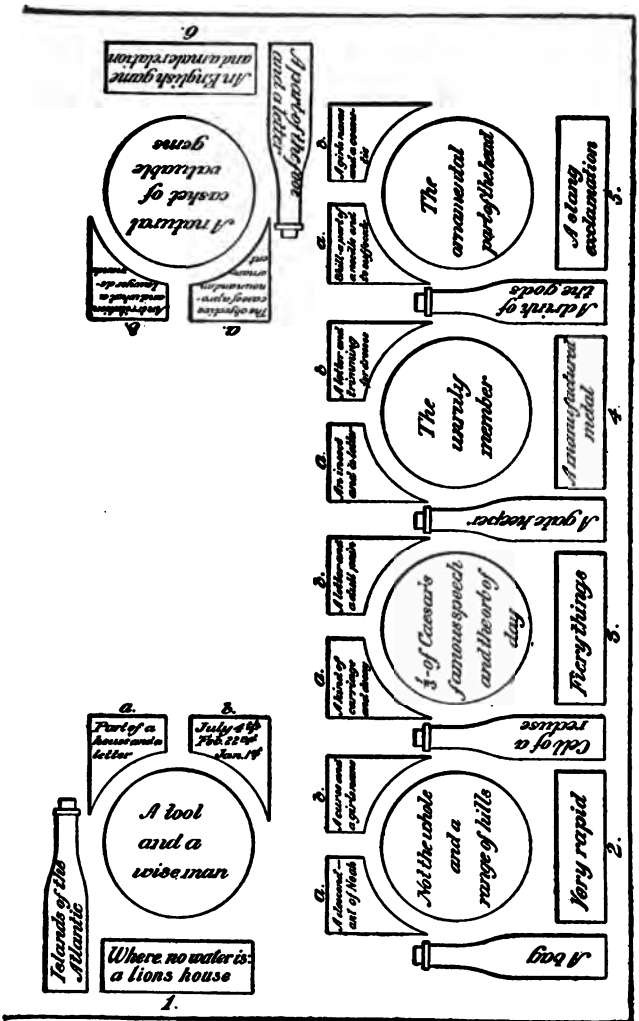
This game is a startling announcement of the capacity of the guests present. The leader begins with "A," the first letter of the alphabet and announces an edible beginning with "A" saying, "I had for dinner to-day, antelope." Then his neighbor on the left is obliged to add something beginning with "B," and adding it to what "A" has already said. He says, "I had for dinner to-day, antelope and beans. The next person continues, "I had for dinner to-day, antelope, beans and cauliflower. Then the neighbor next adds, "I had for dinner to-day, antelope, beans, cauliflower and dates." This can be carried on with almost every letter in the alphabet, and the game is over when the list grows so long that it is beyond the memory of the participants; or it can wind up its courses with "Zu Zus."

A CONUNDRUM DINNER

Novel, new and unique ideas are always in demand for conventional occasions. Dinner parties are often just a trifle too ceremonious for complete enjoyment. The Conundrum Dinner here given, will, in the first place, stimulate curiosity, and this will lend a piquant flavor at the very outset of such an occasion; the char-


7.
A sailor's desire
Brighter and smarter than the last
What is immaterial and inaterial
a. Handsome nose in a stream
b. Release observed
8.
Province of France
a. Autumn new oat and a oyster
b. Married people
Timber and the herald of morning
A worker in precious metals
Counterfeit agony
a. Eyelid nail pare and be sure
b. Burning stream
9.
A silly one
Not high and an Englishmeaure
Adam's ale
a. Maid given rose dyed pink
b. Translation cruelest rose
10.
Where Joan d'Arc suffered death
To peach among closely
A city of Portugal
a. Spirit cane and selling utensil
b. Animals and meat fruit
11.
The earth and a useful article
A kind of linen
a. Sustained sign of the Zodiac
b. Proclamation and O.A.R.
What a woodman does
A burning taste
What an oyster heap is apt to be
12.

Key to Conundrum Dinner


Where no water is: a lions house
1.
Islands of the Atlantic
A fool and a wise man
a. Part of a house and a letter
b. July 4th Feb. 22nd Jan. 1st
Not the whole and a range of hills
A hog
Very rapid
2.
Collog e reduse
Forythings
3.
A drink of the gods
A strong explanation
The ornamental petrolthum
The unruly member
A drink for gods
A manufactured metal
4.
5-of Caesar's famous speech and the work of day
6.
A Turkish game and a murder trial
A hurdy castle of valuable gems
A portrait of a fat lady and a letter

will be found on page 208

acter of the dinner may be kept secret until the guests assemble, by sending out rather vague invitations—something like the following:

> We beg to have you come and dine,
> And for a date we send this line—
> Some famous folk you'll surely meet,
> And old-time friends perchance may greet.

The guests, on arrival, are each given a card, with a number written on it, which corresponds to a number at a cover on the table. On numbered cards placed on the plates, the guests find descriptive characters of well-known people, whose names they are to guess. At each place, also, are three other cards, two containing edibles, and the other a beverage, all in conundrum. As the guests puzzle out their own or their neighbor's conundrum, much merriment follows. As the puzzles are solved, the answers are written on the reverse side of the card—the diagram given, shows the arrangement of the cards at the table.

Instead of using the names of prominent people the names of guests could be taken as conundrums—or some particular hobby of the guest could be represented, which would create much amusement as the guests pass around the table in search of their places. Mr. Smith might be represented by a blacksmith, shoeing a horse.

Mr. Carpenter by a plane or saw.

Mr. Brown, a boy doll, dressed in dark brown.

The Doctor, by a small case of bottles.

The Lawyer, by a green bag, containing briefs.

The Publisher, by a bundle of papers, marked manuscripts.

The Railroad Man, by miniature cars or schedule of trains.

A SHIP SOCIAL

This social may be advantageously utilized as a money-making scheme. Like many other socials, the success of this one will depend largely on the skill with which the members utilize local talent and local material. A few general directions, however, will be found useful. Arrange the room in which the social is held so that it may look as much as possible like the interior of a ship. Decorate with flags, coils of rope, life-preservers, and other nautical properties. Hang hammocks around; have as many lanterns as possible, either the ordinary ship lanterns, or Chinese lanterns. Signs, with "No smoking allowed on quarter deck" might be hung about. Time could be marked by ringing of bells, and for a signal to repair to the mess room. A placard bearing the words, "To the Mess Room" should be hung over the door which leads to the refreshment room. The mess should consist of ship-fare, such as pea-soup, hard tack [crackers],

spuds [potatoes], plum-duff and gravy [flour pudding with prune or fruit sauce], Klondike [balls of mush] dough balls [dumplings], dye [coffee].

A nautical program might consist of such songs as "Larboard Watch," "Nancy Lee," "Rocked in the Cradle of the Deep," "Life on the Ocean Wave," etc. Recitations and readings, "Yarn of the Nancy Bell," "Drifting," "Rhyme of the Ancient Mariner," "The Boy stood on the Burning Deck," may be given.

A Sailor Drill might form a feature of this entertainment, and one is here introduced which could be used.

OAR DRILL FOR SIXTEEN GIRLS

Sailor suits and sailor hats form the picturesque costume to be worn in this drill. Each sailor girl carries an oar, which should be four feet long. [The oars can be made of broom handles, planed at one end and split through the middle at the same end to admit the blade, which is made of very stiff pasteboard]. The oars should be painted white with two blue bands around the handles. The sailors all enter on one side of the stage, carrying oars across the chest, and resting blades on left shoulder. The music of "A Life on the Ocean Wave" is played as they enter and march to back of stage cutting

off corners and making a complete circle around the stage. As the leader reaches the centre back of stage she turns. [Music is here changed to a bright march]. She marches up centre to front, followed in single file by all the others. At centre front the leader turns to left, the next one turns to right, alternate ones to left and right, and march down sides to back. As the first couple meet at centre of back, they face about toward front, crossing their oars in front of them by each one placing her oar across the chest of her partner. Each succeeding couple do the same. The couples turn to left and right at front, and march to left and right sides, down sides to within three feet of back, where they halt. [The couples must be about two feet apart.] When the double files are in position they turn to face each other, mark time to end of measure and march toward centre. When the lines are within three feet of each other they mark time with left foot to end of measure; then extend their oars toward each other, crossing them above head to form an arch. At end of measure they place their oars in a vertical position at left side, the blades being on a level with heads, mark time to end of measure and step backward, to sides. Mark time to end of measure, and face toward back of stage in file. Sailors now form an anchor. The leader of left file marches to centre of back, followed by the

file, up centre toward front, halting within four feet of edge of stage. Six of these form the straight bar or shank, the two at the end of this left file now march, one to the right, the other to the left, and halt close to the shank between the second and third sailors, thus forming the transverse bar or stock. While the left file has been getting into position, the right file has been moving toward back of stage, halting when in file across back, then facing about and marching forward in line. As they touch the shank of anchor [four on each side of it] they curve a little toward centre to form the arms or flukes. The anchor now being complete, time is marked to end of measure. Oars are placed in front in a vertical position under chin, time marked to end of measure, and oars dropped simultaneously to floor; hands are rested on blade of oar to end of measure; oars raised quickly to position under chin, held to end of measure and dropped in the same manner again. The "Yachting Glee" can be sung while in position of anchor. [Words by John Lerlow, music by William Culbertson.] Blades are held on left shoulder, level with head. Motions as follows.

YACHTING GLEE.

Weigh the anchor,
[*Bodies bent toward right, right hand motion of pulling up anchor.*]
Hoist the white sail,
[*Wave handkerchiefs high over the head, eight times.*]

Heave away now, shout your farewell;
[*Bodies bent forward—then back.*]
Soon upon the ocean wide.
Swift careening, gently leaning—
[*Bodies bent slowly to right and left.*]
To the snow-flecked foamy main—
Slyly knotting, while we're yachting
Bonds that ne'er shall be made twain.

CHORUS:—[*Sway bodies gently from right to left.*]
Softly o'er the rollers foaming,
Sail we blithely in the gloaming;
Oh happy lot, sailing the yacht
Over the foaming sea.
When the moon her light is shedding,
We, our canvas will be spreading
[*Handkerchiefs waved.*]
Dashing through spray, with laughter gay,
Brightest of sailors we.

If this song is not desired, any sailor's song may be substituted, making appropriate motions to the words. At end of song, oars are dropped to horizontal position in front, close to the body, and clasped with both hands at left and right sides. The six sailors who have formed the shank, march to front, seven and eight fall into position after six. The eight who have formed the fluke or curved line, straighten into file and march to right side, up right to front, across front and join file on left side. The sixteen sailors are now in single file, and form a circle by cutting off corners. As the leader reaches centre she marches inside the circle, followed by file, continues marching inside, making smaller

circles until centre is reached, when a coil is complete. The leader then reverses her steps, followed by the file, which will uncoil. This will bring the larger circle again. As number one reaches centre of back, she faces front, marches up centre to front, followed by the others. At the front the leader turns to left. Number two to right. Alternate ones to left and right, across front and down left and right sides. At left corner the file marches diagonally to right corner. At right corner the file marches diagonally to left corner. The sailors are now in the form of a cross. All stand close together and face toward right side. At end of measure, they slowly revolve, keeping the lines straight by the centre ones taking very short steps; the outside ones taking longer steps. Revolve until the four who have formed the arm at front have moved completely around twice. When in this position, both files face their respective corners, march to corners, cross front, the files passing each other. When in this position across front, they halt, drop oars with a quick thud to floor. Remain in this position to end of measure. Remove hats with right hand, hold a few inches from head to end of measure. Replace hats; stand erect to end of measure. Shoulder oars. March down left and right sides. Exit at left and right sides. If there be only one door the file continues marching until in position to disappear.

RANDOM RHYMING

The conductor of this game goes around and whispers a word in the ear of each guest, being careful to give words that rhyme, although this is not supposed to be known by the company.

He then passes a paper and pencil to No. 1, who writes a line of poetry, using his word as the last word of his line.

Turning the paper down so as to completely hide his writing, he passes it to No. 2, who also writes a line, ending with the word that was given him.

Then he turns the paper down and passes it on to the next.

This is continued until all have used their word. Then the paper is opened and the rhyme read aloud, creating much merriment because of its utter lack of sense.

MOTHER GOOSE PARTY

A variation for a children's party can be had by giving a Mother Goose Masquerade—the hostess acting as Mother Goose. A character should be assigned to each guest, who is informed on the card of invitation of the character to be assumed, and the dress to be worn. Some of the characters could be Jack and Jill, Little Boy Blue, Bo-peep, Simple Simon, Old Mother Hub-

bard, King Cole, Queen of Hearts, Jack Horner, Little Miss Muffet, Red Riding Hood, the Man who lived by himself, then went to London to buy him a wife, Dame Trot, the Lady who rode a black horse, with rings on her fingers and bells on her toes. Any form of entertainment can be carried out, but the guest should act his character during the whole evening.

A RAINBOW PARTY

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One morning a little note in a dainty white envelope was left at my door. Upon opening it I found an invitation on a note sheet that had been tinted delicately in the seven colors of the rainbow. The invitation read:

"Mr. and Mrs. Gilbert T. Willard request the pleasure of Miss Allison's company at Rosedale on Thursday evening, June twenty-ninth, to join in a search for the end of the rainbow."

This was somewhat mystical, but I did not take long to make up my mind to accept it, for the Willards were noted for their delightful little surprises, and when the evening came and I reached Mrs. Willard's home I was delighted with the appearance of everything, for Rosedale is a lovely, old-fashioned house, with wide porches and large grounds. Chinese lanterns were scattered everywhere among the trees, lanterns of

all sorts of quaint shapes, and seven of them, which hung on the front porch, showed all the colors of the rainbow.

Our hostess received us in the drawing-room under a veritable rainbow, which spanned the room diagonally, each end disappearing behind a pretty couch. After all the guests had arrived we were marshaled into the sitting-room. This room presented a peculiar appearance; seven colors in the shape of twine, were everywhere—over the pictures, under the chairs and around the tables. The ends were all gathered together at the chandelier, where each bore a rosette made of tarlatan of all the seven colors. These rosettes we were invited to pin on our gowns and then we were instructed to search for the end of the rainbow. The story is, you know, that there is a pot of gold at the end of it, and we were told that we might claim it for our own if we could find it.

We set gayly to work, and such a hunt! In and out on the porch, across the hall into the library, up-stairs, in and out of the railings, under the mats and into the corners the dainty colors led us, and we followed, winding our guides into compact balls as we went. Sometimes there would be five or six of us in one corner, where our roads would cross, but these encounters were always merry ones, and left us merrier than before.

At last one of the girls was led by a pretty violet string into the drawing-room, along the wall, and straight to one of the corners, behind which the rainbow ended. Putting her hand behind the couch, to follow the lead of her guide, she gave a little cry of delight. "I've got it!" she said as she stooped and drew out a dainty bundle, wrapped in violet tissue paper and tied with white ribbon. Then, with her treasure in her lap, she sat down to wait for the rest of us. Of course when we knew what had been found our efforts were redoubled, and very speedily one after another of the twenty-one persons present was led into the drawing-room, to one end or the other of the rainbow, where each found a tissue paper package, of color to match the guide which had led the way.

Such a gay time as we had opening the dainty gifts, for they were very dainty. Mrs. Willard does not like prize parties, so she had contrived this way to let each of her guests carry away a memento of the evening. There were pretty round baskets, gilded, tied with ribbon, and filled with bonbons. There were some lovely yellow sachets, exquisitely painted. My prize was a jewel-box, a little, three-legged pot of polished brass lined with soft perfumed silk. Each gift was accompanied by a card on which was written a choice little quotation.

After we had admired each other's gifts and

read each other's golden thoughts we were invited to the dining-room. China silk in all the seven colors was crumpled artistically around a bowl of roses in the centre of the table. There were roses everywhere, the room was sweet with them and we might almost have been eating our ice cream in a rose garden. After we had finished there was given to each lady a corsage bouquet, and to each gentleman a rosebud for a *boutonnière.*

Recently Mrs. Willard has told me how the large rainbow was made. Two large arches, of equal size, were shaped of strong wire; these were fastened at each end to a stout block of wood a foot and a half wide. At intervals of a few feet wire was fastened across to bind the arches together, and yet to keep them a foot and a half apart; strong twine was laced, lattice fashion, over this, and to the framework thus made was fastened cheese-cloth in the seven prismatic colors in soft lengthwise folds. A little gauze over the whole softened the effect and helped to blend the colors. As all the girls had chosen their gowns and ribbons very judiciously the effect of the rainbow party was most charming.

A "MOTHER GOOSE" MARKET

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The "Mother Goose" Market may be held in a private house, but a hall is more satisfactory, as a greater number of booths or tables may be used and a prettier display made. By making each person who assumes a character responsible for the carrying out of his or her special part of the affair, the burden may be pretty evenly shared, and the objection to having two or three persons overtaxed for the benefit of the many be avoided. Should an entrance fee be decided upon, "the king who was in the parlor counting out his money" may be seated at a table near the door, making an imposing first impression in his royal robes.

"Mistress Mary, quite contrary," may preside over a flower-table and sell small plants in pots as well as buttonhole bouquets. She should wear a garden hat and a pretty cotton gown. "Little Nancy Etticote's" booth or table might be devoted to colored candles, pretty candlesticks, paper shades, Chinese lanterns—everything, indeed, pertaining to lights. She should wear a white gown and on her head an imitation candle consisting of a cardboard cylinder covered with glazed cambric, at the top of which a small

bunch of tinsel representing light. Match-boxes also are appropriate wares for her to have on hand. "The Farmer's Wife," with her sleeves rolled up and a big apron on, carrying a small basket of vegetables, employing her time paring them with the carving-knife, which she may also use in cutting off the tails of the "three blind mice," will prove effective. She may also have a display of chocolate mice and also the little Chinese ones, which so closely resemble the real creature as to make a nervous woman hesitate even to touch them. "The Queen of Hearts" should be dressed in white with a great many hearts cut out of red paper scattered over her skirt. A gilt paper crown with a heart in front, a necklace of tiny hearts and a belt of graduated hearts, will all aid in emphasizing the character. Her wares, of course, consist of various kinds of tarts, while sugar hearts, pincushion hearts and anything one may fancy in that form may find place. "Jack Horner" must be on hand, with his pie—the latter made in a dishpan and consisting of bran in which are placed all sorts of small cheap articles, such as tiny dolls and other toys. The pan is covered with yellow brown paper and as each purchaser "sticks in his thumb and pulls out a plum" he pays a dime for the privilege. This is sure to be popular with the children. "Jack," who must, of course, occupy a corner, must be arrayed in the style of

599915 A

the old-fashioned schoolboy, with a flowered calico apron, gay stockings, short breeches with deep ruffles, and laced shoes.

"The old woman tossed up in a basket to sweep the cobwebs off of the sky," should have a pointed cap, a big apron and a gay shawl over her shoulders. Her booth, containing brushes and dusters as well as brooms and baskets of every kind, will prove remunerative. "Little Miss Muffet," in quaint costume seated on a "tuffet" of cushions covered with a green curtain or table-cover, may have various kinds of toy spiders, such as are to be had at Chinese stores, and cobwebs of fine wire. Above her table a large cobweb should be placed.

The refreshment booth is properly in charge of the "old woman who lived upon nothing but victuals and drink."

There are many other characters which will come to mind readily as appropriate for this entertainment, but enough have been described to indicate the possibilities of the bazaar. Over each table or booth a placard should be hung giving the name of the occupant. "Mother Goose" herself, in the brilliant costume depicted in her books, should move about briskly, introducing her various children to the guests and praising their wares. The music for the occasion should consist of "Mother Goose" melodies, sung by young people representing characters

which have no appropriate articles for sale, thus dividing the labor.

At the "Baa-Baa Black Sheep" table woolen articles of all kinds should be displayed, and "Simple Simon going a-fishing with his mother's pail" should be in charge of the fish-pond.

"King Cole with his fiddlers three" should occupy a prominent position and play lively airs at intervals during the evening. If the Market should be held at Easter, among the characters should be the owner of the "black hen" that laid "good eggs for gentlemen."

WORD BUILDING

The game of word building is played in this way: One person names a letter, which the person at his left hand is obliged to follow with another letter which could be used in forming a word, but which does not of itself complete one. The third person, also having a word in mind, adds another which helps to form a word, but does not complete one. The fourth person does likewise, and the game proceeds until some player finds that he cannot add another without forming a word. Whoever completes a word loses one of his three lives. Three lives lost banish one from the circle of the living, and make a spirit of him

To make the plan of the game a little clearer,

let us say that the first player, having in mind the word archipelago, names the letter A. Player No. 2, thinking of albatross, adds L. No. 3, thinking of allure, adds another L. Unfortunately for him, this addition forms the word "all," of which he did not think, and he loses one of his three lives.

If any player is suspected of naming a letter without having a word in mind he can be challenged. If he cannot give a word which could be formed by using the letter he named, he loses a "life." But if he can name one the player who challenged him loses a life. One by one lives are lost and players drop away, the last one winning.

FIND THE MISSING CATS

A small black cat might be drawn on cards, as many as there are guests present. The guests are given paper and pencil, and told to find the missing cats! In the blanks they must supply the word which commences with "cat" as cataract, catacomb, etc.

1. What a ——— it would be, if the sweethearts did not marry, and live happy, ever afterward! [*Catastrophe*].

2. The tremendous ——— of America thundering in their solitudes [*Cataracts*].

3. I wonder what Tabby, the ——— to now? [*Catsup*].

4. We will buy some ——— for poor Puss [*Catnip*].

5. We should all learn our ———! [*Catechism*].

6. The ancient Greeks and Romans used ——— for hurling stones! [*Catapult*].

7. We are both in the same ——— [*Category*]

8. What a picture to see the ——— grazing on the hillside [*Cattle*].

9. Let us rest under the shade of the ——— [*Catalpa*].

10. The artist's name is not in the ——— [*Catalogue*].

11. It is very annoying to have ——— [*Catarrh*].

12. Be sure and visit the ——— of Rome and Egypt [*Catacombs*].

13. How solemn it is to gaze on a ——— [*Catafalque*].

14. What plunderers the little ——— are [*Caterpillars*].

15. Does the ——— to something, eh? [*Catamount*].

16. That is a ——— verse! [*Catalectic*].

TRANSPOSING LINES

An amusing game for a pencil and paper contest can be had by taking a familiar quotation, and transposing the words—the contestant mak-

ing the greatest number of transpositions being, of course, the victor. All the words must be used, and used to make good sense—take for instance a line from "Gray's Elegy"—"The Plowman homeward plods his weary way." The transposed words might read—

1. His homeward way the weary plowman plods.

2. His weary way homeward the plowman plods—and so on.

In the space of ten or fifteen minutes players have made as many as twenty transpositions.

WHAT WE DON'T KNOW

An enjoyable evening may be spent if the ladies and gentlemen are at liberty to tease each on questions of which they are ignorant. The guests are given paper and pencil. The gentlemen are told to write a question which might puzzle the ladies; and the ladies are told to write questions which it will be difficult for the gentlemen to answer. It will be a source of much amusement to the ladies to hear the gentlemen discourse on subjects of which they are ignorant, and the gentlemen will derive much satisfaction in asking the ladies questions which they do not know how to answer. The following are a few suggestive tests for the ladies to give the gentlemen:—

1. Prepare a menu for one week, for a family of six; limiting the expenses to $12. State the quantities of food necessary.

2. How would you make and trim a pongee dress? How many yards would you buy, and how much would it cost?

3. What is a gored skirt, and what do you mean by trimming it with chiffon applique?

The men might ask the women —

1. What do you mean by double entry?

2. What would you do if you received a draft for $100?

3. What would you do if your offer of marriage was rejected?

A TOURING PARTY

Individual members of Churches, or teachers of Sabbath-schools, in country towns especially, very frequently pledge themselves to raise a certain amount of money toward liquidating a debt or defraying some expense in connection with the organization to which they belong.

Often they are puzzled as to how they shall raise this money.

Suppers, Lawn Parties and Fêtes have been resorted to year after year, and have in a great measure ceased to interest people, so that something new seems to be an absolute necessity.

The Touring Party is designed to fill just such

a need. It may be given in one's own home and a small fee charged for the privilege of joining it.

Music and recitations may be furnished by home talent, and light refreshments served.

In this way a very enjoyable evening may be spent with but little expense to either hostess or guests, and a few dollars realized for the desired object.

The hostess may send out the following invitation to her friends:—

You are cordially invited to join a Touring Party; the object of which is to discover old divisions of the earth's surface, under new and novel conditions.

The tourists will meet at the house of Mrs. Anderson, 256 Voyage Avenue, on Tuesday evening, March 12, 19—.

The expedition will start at eight o'clock, and as the return trip is to be made the same evening, please be prompt. As an incentive to diligent and persistent work during the trip, a beautiful souvenir will be awarded to the tourist who makes the greatest number of discoveries on the eventful occasion.

Price of ticket—twenty-five cents.

When the guests arrive on the evening in question, they are furnished with a sheet of paper and a pencil. Down the left side of the paper are numbers 1, 2, 3, 4, 5, etc.

The room in which the tourists gather is filled

with a very queer collection of miscellaneous articles, some in little groups and some standing by themselves.

Every available spot is utilized—upon the walls hang cards, engravings, and papers.

The piano, tables, stools, chairs and the mantelpieces all hold one or more of these curious objects.

Every article and group bears a number.

The hostess rings a bell and tells her guests that it is time for them to start on their voyage of discovery.

They are also told that when they solve the geographical name of any article or group, they write their solution upon the paper opposite the number corresponding to the number of their discovery.

At the end of the time limit the bell is rung again, and the hostess (or an aid) calls out first the number and then the geographical name; and the guests mark off those they have answered correctly. Then the lists are counted and the one who has made the greatest number of discoveries may become the recipient of a Book of Travels, or something similar while the one who has the least number may be consoled with the gift of a Geography or Atlas.

The following list suggests the idea intended:—

1. X S C—Tennessee.

2. A^3—Cuba.

3. A figure of a man with a hat on, or a picture of the same cut from a paper will represent —Manhattan.

4. Picture of a little girl and the letter *K*—Alaska.

5. A, a pen, and a row of 9's—Apennines.

6. A picture of a little hut—Ashantee.

7. A large *A* colored yellow, cut from pasteboard, placed on the floor, represents—Buffalo.

8. A handful of hay and a necktie—Hayti.

9. A pencil, a toy van, and *ia*—Pennsylvania.

10. A jug of molasses—New Orleans.

11. A small stone—Little Rock.

12. A cap, rye and corn—Capricorn.

13. A piece of brussels carpet—Brussels.

14. A piece of moss, and the letters "Co"—Moscow.

15. A board and the letter *O*—Bordeaux.

16. A can and a bag marked 20 cwt.—Canton.

17. A tea set—China.

18. The letter *J* and a pan—Japan.

19. The letter *R*, a can, and a saw—Arkansas.

20. The pronoun *I*, 24 hours and a hoe—Idaho.

21. A Noah's Ark, and a piece of bed tick—Arctic.

22. Picture of an ear and the letter *E*—Erie.

23. A ball, tea, and a *sickle* (mower)—Baltimore.

24. A pitcher and a rope—Europe.

25. Maps of two states (Maine and California) pinned together—United States.

26. A mat, the letter *A* and a pan—Matapan.

27. A picture of General Washington—Washington.

28. An iron bar, and two or three bad *O*'s (irregular)—Barbadoes.

After the contest the tourists are invited into the dining-room, and the hostess, as the different articles of food are served, may keep before her guests the predominating feature of the evening, by making geographical puns.

For instance in passing the bread, she may say, "This bread came from Mt. *Baker* (Washington), and the butter from Goat Island (Niagara).

The chicken and eggs are from *Hen*lopen (Delaware).

The milk was obtained from *Cow*pens (S. C.) and this clear, sparkling water was imported from the Delaware Water Gap (Pa.).

These oysters are blue points and they were dug from the Blue Mountains. The sandwiches came from the Sandwich Islands of course and the rolls are from Rowlandville.

Here are some sardines from the Island of Sardinia and we sent to Mount *Desert* for the ice cream and cake.

A PROVERB CONTEST

This may be given orally (similar to a spelling bee) or it may be a written game.

If given orally limit each member to a half-minute or a minute after the first word is named.

The one in charge of the class names the first word of a well-known proverb,—the first contestant finishes the proverb or if he fails to do so within the given time the word is passed on in order down the line until it reaches some one who can complete the proverb correctly—those having failed to do so passing out promptly at the time of their failure.

The leader should give two words of the proverb if it should begin with *a*, *an* or *the* or any other very small or unimportant word.

A prize may be given the one who remains the last.

A number of proverbs is here given, which number may be greatly enlarged.

If the proverbs should be exhausted before all the contestants have failed then let those remaining proceed to repeat in turn any proverb coming to their mind which has not been given during the evening. Make this part of the program especially rapid, any one failing to respond promptly, or who gives a proverb that has already been used, passing out at once.

Proverbs.

1. A stitch in time saves nine.
2. All is not gold that glitters.
3. Honesty is the best policy.
4. A friend in need is a friend indeed.
5. A word to the wise is sufficient.
6. Half a loaf is better than none.
7. When angry count ten before you speak, if very angry count a hundred.
8. A bird in the hand is worth two in the bush.
9. A penny saved is a penny earned.
10. Procrastination is the thief of time.
11. Make hay while the sun shines.
12. Never put off until to-morrow what you can do to-day.
13. Every cloud has a silver lining.
14. Appearances are often deceiving.
15. Never count your chickens before they are hatched.
16. Blessings brighten as they take their flight.
17. A little nonsense now and then is relished by the wisest men.
18. No news is good news.
19. Look before you leap.
20. Out of sight, out of mind.
21. Let them laugh that win.
22. He that is down need fear no fall.
23. The more haste the less speed.

24. Well begun is half done.
25. Better late than never.
26. As the twig is bent the tree's inclined.
27. Pride must have a fall.
28. Handsome is that handsome does.
29. The early bird catches the worm.
30. A rolling stone gathers no moss.
31. A burnt child dreads the fire.
32. It's a long lane that has no turning.
33. It's a poor rule that won't work both ways.
34. Variety is the spice of life.
35. Many hands make light work.
36. Time and tide wait for no man.
37. 'Tis an ill wind that blows no one good.
38. Drive thy business, let not that drive thee.
39. Early to bed and early to rise,
Makes a man healthy, wealthy and wise.
40. Sloth makes all things difficult, but industry all easy.
41. Still waters run deep.

FOLLOW THE STRING

This game, something on the order of "A Cobweb Party" is newer, and will be an acceptable idea for a private entertainment.

A number of strings of two colors—blue for the ladies and red for the gentlemen, are tied

around a music roll, or a piece of cardboard shaped like a cylinder. The hostess stands in the hall and holds the cylinder. Some one calls the men out of the room first, one at a time, and in the hall the hostess awaits them. She gives each man a red string, detached from the cylinder, which he must follow until he reaches the other end. The strings may be wound in and out the balusters and around furniture, etc., but all must end in one room. When the man reaches his goal, he will find a card attached to his string, telling him what he is to do. After all the men have disentangled their strings, the girls are called out, and they proceed to do the same thing with the blue strings. At the end of each string the girl finds a card telling her she will find a man doing some special feat, and this is the one with whom she is to talk for five minutes. The hostess explains that at a given signal, the men must do simultaneously what their cards command, and the girls are told to look for a man who is carrying out the prediction on their cards. The more ridiculous the feats, the greater the fun. The following are some suggestions.

No. 1. Card for a man. Stand by the window with a satisfied expression on your face, and shake hands with yourself. A lady will come and take pity on you, and shake hands with you.

No. 1. Card for a girl. You will see a man

standing by the window, with a self-satisfied expression on his face, and shaking hands with himself. Approach him carefully and shake his hand for him—and then talk to him for five minutes.

No. 2. For a man. Stand in the middle of the room and sing up and down the scale. A maiden will be moved to come and tell you what she knows about music.

No. 2. For a girl. You will find a man in the middle of the room, singing up and down the scale. Sidle up to him and tell him what you know about music.

No. 3. For a man. Stand by the window and wave your handkerchief as if straining your eye to catch the last glimpse of a vessel, which is carrying your fiancée to Europe.

No. 3. For a girl. Look for a man who is waving his handkerchief "Farewell" to his fiancée who has just left for Europe. Approach him carefully, and with sympathy in your voice, talk to him five minutes on "Loneliness."

No. 4. For a man. Stand alone, and hold your arm with the other hand, and throw your head back, as if about to fall in battle. A sweet Red Cross nurse will come and administer to your needs.

No. 4. For a girl. Hasten to the side of a poor soldier, who is about to fall in battle. Bandage his head with a handkerchief and place

on his arm a red cross and you will resuscitate him.

No. 5. For a man. Dance a hoe-down while clapping time with your hands. If you are graceful enough you may attract the eye of a lady, who will entertain you better than you do the company.

No. 5. For a girl. Look for a man, who is so much in need of entertainment that he is dancing a hoe-down to amuse himself. Approach him and ask him if you may talk five minutes on "Any old thing."

No. 6. For a man. Stand by the door and flap your arms as if trying your latest invention of the "flying machine." Some one will come and bring you back to earth again.

No. 6. For a girl. Be on the lookout for a man whose hobby is the flying machine. You will find him flapping his arms in this pastime. Talk to him five minutes and induce him to try a more profitable hobby.

No. 7. For a man. Sit in a corner and talk rapidly to yourself, as if you were sadly in need of companionship. Maybe some one will come and share your solitude.

No. 7. For a girl. When you see a man in a corner talking to himself, approach him and say "what a sweet thing is solitude"—especially when one is near to whom you may say "Solitude is sweet."

No. 8. For a man. Walk up and down the room, as if planting seed and mowing the grass.

No. 8. For a girl. Say "Howdy" to a farmer who is planting seed and mowing the grass, and discourse with him for five minutes on the "Beauties of nature."

No. 9. For a man. Stand in corner and crow three times like a rooster. Some one will come and try to keep you quiet.

No. 9. For a girl. You must approach a man who is crowing like a rooster, as if improving on them, and say "How sad." If you are wise, you will try and keep him quiet by talking to him.

No. 10. For a man. Stand opposite a mirror and when you see a lady looking in the glass, go up to her and ask her if she is looking for your smile.

No. 10. For a girl. Go and look in the mirror, and you will see a man who is smiling. You may talk to this man for five minutes on "Economy."

A COLLECTION OF REPRESENTATIVE MEN

Before the guests arrive the hostess will arrange upon tables a number of articles to represent prominent men, each article being numbered.

A cloth may be thrown over the tables, hiding the objects from view, until the explanations are

made and the guests are ready to begin the game.

Each player is provided with a paper (pencil attached) upon which, in a straight column, are numbers corresponding to those on the tables.

Then the players are told to write on their lists in their proper places the names of the men that they think the different articles represent.

After a limited time the papers are collected and examined, and the one whose list shows the greatest number of correct answers should receive a prize—a small bust of a prominent man, a book, or any article appropriate to the game.

Before the papers are collected see that each person writes his name plainly upon his paper.

List of Objects.

1. A steel pen—Penn.
2. A piece of earth—Clay.
3. A chestnut burr—Burr.
4. A piece of bacon—Bacon.
5. A tea bell—Bell.
6. Ams+ams+ams—Adams.
7. Bones—Bonaparte.
8. Map of Italy showing the *Po* River—Poe.
9. Porter bottle—Porter.
10. Picture of Red Riding Hood and the wolf—Wolfe.
11. Oyster shells—Shelley.
12. Lady's hood—Hood.

13. How? 1 1 l—Howells.

14. Lady's coat showing revere—Revere.

15. Advertising picture of homes for sale—Holmes.

16. A column of figures and a toy bus—Columbus.

17. A small tent—Booth.

18. II—Twain.

19. Coffee mill and box marked 20 cwt.—Milton.

20. A bag or toy wagon marked 2240 lbs.—Fulton.

A PROGRESSIVE DINNER

This dinner is arranged for six couples, but the hostess may increase or diminish the number according to the size of her table, being careful to have as many courses as there are couples.

A progression is made at the end of each course, the round being completed with the dessert.

In the dinner here described the ladies are made to progress, while the gentlemen occupy their original seats through the entire meal. If so desired the progression may be vice-versa—the ladies remaining seated and the gentlemen changing their places.

At each plate is a card bearing an appropriate quotation

Upon the first lady's card may be the words:

1. Come one, come all.

—*Scott.*

Cards for the other ladies may read:

2. What fates impose
That men must needs abide.

—*Shakespeare.*

3. I have no parting sigh to give
So take my parting smile.

—*Landon.*

4. Press nobly on.

—*Park Benjamin.*

5. I will abide on thy left [right] side,
And keep the bridge with thee.

—*Macaulay.*

6. Another move in the right direction.

—*Anon.*

The cards of the gentlemen may contain the following quotations:

1. A clock serves to point out the hours, and a woman to make us forget them.

2. She's gone! I am abused!

—*Shakespeare.*

3. Thus pleasures fade away.

—*Scott.*

4. So fare thee well, and may the indulgent gods grant thee every wish.

—*Sophocles.*

5. An hour like this is worth a thousand pass'd in pomp or ease.

—*Rogers.*

6. Pleasure, that comes unlooked for, is thrice welcome.

—*Rogers.*

At the end of each course the hostess rings a small bell and the ladies move to the next seat, taking their cards with them, and each gentleman retains his own.

The quotations may be the means of opening the way to a lively conversation between the partners, and thus doing away with any awkward or embarrassing pause.

During the last course, if so desired, all the quotations may be read aloud.

At the close of the dinner, before leaving the table, the hostess may pass round blank cards and pencils, requesting the ladies to write upon their cards the name of the gentleman whom they considered the best conversationalist, and the gentlemen to write upon theirs the name of the lady whose conversation was the most entertaining.

A prize may be given to each lady and gentleman having the greatest number of votes.

This part of the program must not be announced until after the last course, as much of the interest and merriment is caused by the very unexpectedness of it.

Two menus, of six courses each, are here given which may be helpful to any one who contemplates giving a Progressive Dinner.

A Spring Dinner.

Little Neck Clams.
Brown Bread and Butter.
Radishes. Olives. Almonds.
Clear Tomato Soup.
Croutons.
Lobster Cutlets.
Bread Sticks.
Roast Lamb. Mint Sauce.
Bermuda Potatoes and Cream Dressing.
Green Peas. Currant Jelly.
Boiled Mushrooms on Toast.
Ice Cream. Strawberries.
Cake. Coffee.

Winter Menu.

Oysters on Half Shell. Lemon.
Olives. Almonds. Celery.
Crackers.
Mock Turtle Soup. Bread Sticks.
Blue Fish with Sauce.
Sliced Cucumbers. Lemon Sherbet.
Broiled Sweet Breads. Peas.
Fillet of Beef. Mushroom Sauce.
Potato Croquettes.
Brussel Sprouts. Stringed Beans.
Tutti Frutti Cream.
Cake. Coffee.

A TRIP TO NIAGARA FALLS

(Suitable for a public entertainment.)

The people who hold themselves responsible for an evening's entertainment of the kind proposed, should first consult a railroad schedule, or better still a summer excursion book, and find the places of interest on the route, and if possible, secure lantern slides of noted places along the road. An enterprising committee should have posters and tickets prepared, and largely circulated. The posters might read—"A personally conducted excursion, by way of the Pennsylvania and New York Central, and Hudson River Railroad. Stops made at Trenton, Tarrytown, New York and Buffalo. A stay at Niagara for a view of the Falls and Suspension Bridge. Souvenirs may be purchased at the Bridge. No stoppages on return trip. Train starts from ——— on ——— at ———." The audience room is made to look like a train. If possible, chairs are arranged in couples, platform decorated with maps and schedules, ticket collector in uniform. The young man who acts as conductor should enter into the spirit of the tour by describing the scenery and historical places along the route. Start the excursion from the local station of the town or city in which the entertainment is given—or a nonsense place—as Merrytown, by the way of Gay

ville Railroad. In this trip we start from Philadelphia Broad Street Station. When the time arrives to begin the entertainment a shout of "All Aboard" is heard, and the conductor states that the next stop will be Trenton, which will afford a topic for a little historic talk of Washington's Crossing the Delaware. Pictures of the subject, and a picture of Washington could be shown. When the talk has occupied a few minutes, the passengers are informed that a short stop will be necessary to connect trains. At this point boys and girls could go through the train, with peanuts, fruit, picture-books, etc., for sale. The next stop would be at Tarrytown, where the story of the Capture of Major Andre, could be told. Here lemonade and pretzels could be handed round. Then on to New York. A short talk on the sights of the city here, and the passengers are informed that a limited time will be allowed for shopping. A table with fancy work for sale could bring in some extra money at this time. Buffalo is now reached, when the talk could be of the Pan-American Exposition. Views shown if practicable, and mention made of the assassination of President McKinley. From here the talk should be of the beauties of Niagara, about to be viewed. Passengers warned of danger points. An amusing old-time song—entitled "A trip to Niagara Falls" could be sung. On the return trip no stops are allowed,

the passengers are entertained by a program of humorous recitations, one of which might be Mark Twain's "Punch Brothers, Punch with Care," which can be concluded by the conductor requesting the passengers to join in singing "Home Again" or "Home, Sweet Home."

LITERARY SANDWICHES.

The following game may be played by a group of three or four, or it may entertain a large company.

It is calculated to make a rainy or otherwise dull day or evening pass pleasantly; and as it requires no preparation, it can be played indoors or outside or in any place where a few friends may happen to be.

EXAMPLE.

The leader announces: "I know a word of five letters, the first is "s" the last, "e." Insert a vehicle [three letters] and have a fright—[s *car* e].

A number of words is here given, but impromptu ones from each member of the party, will of course make the game more interesting.

s . . . e. Insert a label and have a vehicle—[s *tag* e].

h . . . t. Insert an organ of the body and have another organ of the body—[h *ear* t].

s . . . e. Insert a small steel instrument and have the backbone—[s *pin* e].

s . . . e. Insert a kind of meat and have disgrace—[s *ham* e].

f . . s. Insert a falsehood and have annoying little insects—[f *lie* s].

t . . . k. Insert "to move swiftly," and have a chest—[t *run* k].

c . . . s. Insert a rule and have a cat's weapons of defense—[c *law* s].

s . . . t. Insert a jolly sailor boy and have to begin—[s *tar* t].

s . . . k. Insert a small seed food and have to utter—[s *pea* k].

s . . . d. Insert a light brown color and have a small table—[s *tan* d].

w . . . h. Insert a small animal [rodent] and have anger—[w *rat* h].

t . . . . s. [six letters]. Insert soft water and have lines of cars—[t *rain* s].

g . . . . s. Insert to wander and have groups of trees—[g *rove* s].

s . . . e. Insert a weight and have a rock—[s *ton* e].

t . . . b. Insert a buzz and have a part of the body—[t *hum* b].

t . . . . y. Insert to corrode and have reliable [t *rust* y].

h . . . . . y. Insert anything and have vain—[h *aught* y].

s . . . . e. Insert always and have harsh—[s *ever* e].

A CIRCULATING LIBRARY

This entertainment is a very unique affair, and when ended, leaves the impression that it has been entirely too short, though in reality, a whole evening may thus be delightfully spent. Have a room tastefully decorated, and fitted up as a library, with books everywhere. A pleasing effect is created by having a few lanterns strung around the room, which gives a pretty light when the books are produced. Each lady is told in her invitation to the party that she is to represent a book. The invitation may be a little verse in rhyme as follows:—

"On the date and day enclosed,
Intent and thoughtful look;
And fix it firmly in your mind,
You represent a book."

The people necessary to carry out this party are a librarian, her secretary, and a lady called a postal. All the gentlemen present are given a number, and they then step up to the desk, and are each handed a catalogue, which may be artistically decorated according to the taste and ability of the hostess. Inside the catalogues are written the names of the books that the girls represent, and a number is placed beside each name. The following rules are printed on a large placard in full view.

1. Great care must be taken of the books.
2. They are not transferable.
3. They must not be taken out of the city, except at the risk of the borrower, and in this case they must be well wrapped.

N. B. It is hoped the borrowers will appreciate the dainty way in which the books are gotten up.

It is also hoped the books will prove a source of instruction.

The gentleman looks at his number, finds that number in the catalogue, and then asks the librarian for the book beside the number. The books, if possible are kept in a room or screened enclosure behind the library and the librarian says she will get it from the shelf. When his book is produced, or in reality the lady representing the book, the secretary looks at the clock, which she has on her desk, and writes in a blank book the name of the gentleman,—saying, Mr. Black is taking "The Egyptian Princess" out at 8:14. Then the next gentleman quickly steps up and asks for the book corresponding to his number. If Mr. Black keeps his book out longer than five minutes, he is subject to a fine, which will be a forfeit. If he keeps it out much overdue, the secretary sends out a postal, which is a lady appointed for the purpose of warning the borrowers that their books are overdue, and she traces them up, if possible. The second gentleman may have called for "The Bow of Orange Ribbon,"

and then the secretary writes beside his name—Mr. Brown takes out "Bow of Orange Ribbon" at 8:15—due at 8:25. When the first gentleman returns his book, he must ask for the next highest number, so that the same book may not be in demand by too many at once. The gentlemen may take their books in any of the cozy corners, tête-â-têtes, or nooks that have been arranged for the purpose. This is a splendid way for the ladies to meet all the men present.

After a given time, those who have kept their books overdue, are told various forfeits they must perform—which may be ordered by the librarian. They may either be ridiculous, or in the line of entertaining the whole company according to the various talents of the guests.

The following books are suggested, which may easily be represented.

The Egyptian Princess—may be a very dark girl dressed in red, with oriental trimmings, and a drapery decorated with gold spangles made of red tarlatan, flowing from a gilt crown.

A Bow of Orange Ribbon—is merely a large bow of orange ribbon on the dress or hair.

Under two Flags—a maiden with the English and American Flags in her hair and draped about her figure.

When Knighthood was in Flower—a maid with a white nighthood on her head, out of which flowers are peeping.

A Rose in Bloom—a large full blown rose.

Poppies in the Wheat—a bunch of wheat in front of the dress, with red poppies scattered throughout.

The Sketch Book—a maid dressed in an artist's apron, carrying a palette.

The Daisy Chain—a long necklace of artificial daisies.

A Lily of France—a tall, slender, light girl, with a fleur-de-lis in the front of her dress.

Her College Days—a college cap and gown.

Janice Meredith—with the inevitable curl.

Vanity Fair—dressed with lots of ribbons and furbelows.

The Blue Flower—any bouquet of blue flowers.

Under the Red Robe—dressed in a red eider-down robe, with a turban on head.

Lalla Rookh—a white silk shawl draped over the head and shoulders to represent the "Vailed Prophet."

Pickwick Papers—ruffles of newspaper may be sewed on a waist—trimmed with lamp wicks, and tooth picks. This costume is most unique.

Looking Backward—a sunbonnet donned back part front, with a false face on the back of the head.

A FLORAL LOVE TALE

A copy of the Floral Love Tale and a pencil are to be given to each guest. Then the hostess explains the game by telling her guests to write

the name of a flower or other plant in each numbered blank. At the end of a given time the papers are read, and the one whose story is the most complete receives the prize. A book relating to flowers would be an appropriate gift.

Fair —[1]— a maiden was,
—[2]— was her lover;
Their path was trimmed with —[3]—
It did not run through —[4]
Her —[5]— was raven quite,
Her cheeks a lovely —[6]
She wore fine —[7]—
To warm her small —[8] toes.

Her —[9] was an elder
Who had a —[10] of gold;
An awful old —[11]—,
To make one's blood run cold.
His temper was like —[12]—,
His daughter's heart he wrung
With words both firm and bitter;
He had an —[13]—.

The lover's hair was like the —[14],
Of purest German type,
He wore a —[15]—
And smoked an —[16]—.
He sent marshmallows by the pound
And choicest —[17],
She painted him —[18],
The bluest ever seen.

He could not serenade her
  Within the —[19]— dark,
For every time he tried it,
  Her father's —[20]— bark,
And so he set a certain day
  To meet at —[21]—;
Her face was pale as —[22],
  E'en whiter than her frock.

Her lover vowed he'd —[23] and die
  If she should say him no,
And then he up and kissed her
  Beneath the —[24].
My love will —[25] be;
  My sweet, will you be true?
Give me a little —[26]—
  Say only, "I love —[27]."

She faltered that for him alone
  She'd —[28]— wear;
Then swayed like a supple —[29],
  And tore her —[30]—.
For madder than a hornet,
  Before them stood her pop,
He swore he'd —[31] the fellow.
  Until he made him —[32].

Then quickly up —[33]—;
  She cried, "Oh, cruel father,
You'll surely —[34] the day,
  Haste, my dear —[35]—,
And —[36]— flee away.
  But that inhuman parent
So plied the —[37] there,
  He settled all flirtation.

Between the hapless —[38].
The youth a monastery sought
And donned a black —[39]—;
The maid ate —[40],
And died within the wood.

1. Rosemary.
2. Sweet William.
3. Tangle-weed.
4. Clover.
5. Maiden Hair.
6. Rose.
7. Lady Slippers.
8. Pink.
9. Poppy.
10. Mint.
11. Snap Dragon.
12. Pepper Grass.
13. Adder's Tongue.
14. Flax.
15. Crown Imperial.
16. Indian Pipe.
17. Evergreen.
18. Forget-me-nots.
19. Nightshade.
20. Dogwood.
21. Four-o'-clock.
22. Lilies.
23. Pine.
24. Mistletoe.
25. Everlasting.
26. Heart's ease.
27. Yew.
28. Orange Blossoms.
29. Willow.
30. Maiden Hair.
31. Beet.

32. Hop.
33. Rosemary.
34. Rue.
35. Sweet William.
36. Lettuce.
37. Bulrush.
38. Pear.
39. Monk's Hood.
40. Belladonna.

MADAME JARLEY AND MADAME TUSSAUD'S COMBINATION OF WAX WORKS

The wax works are exhibited by Mrs. Jarley, who is a stout woman, with curls on each side of her face; dress of flowered design, hoop skirt, shoulder shawl, and a hat trimmed with bright flowers, tied under the chin. She has a wand in her hand which she uses in explaining the figures as they are brought to the front of the platform. The figures remain behind a screen until called for, and after exhibition are placed before a screen in a semicircle. Between the first and second parts, the curtain can be drawn, allowing the subjects time to leave the platform. Mrs. Jarley appears, bows to the right and left and in front and says,—Ladies and gentlemen: you see before you the Lady of the Caravan, which name comes to me by having the most wonderful traveling show on earth—the name by which I introduce myself to you is the famous Mrs. Jarley, famous, for Mr. Dickens thought so much

of me that he put me in his book, and I have traveled the world over in his Curiosity Shop—— [*Turns to attendant.*] What's that you say, 'Enery? We never lived in his shop, eh? Well, no, but if he would have sold us his shop, we could have put it on wheels and exhibited it to my dear public, such things as old suits of armor, and carved things, things in china, and iron and ivory, but, I digress! [*In a loud tone to* HENRY.] You will please, sir, keep quiet until you are spoken to! [*To the audience.*] My driver 'Enery is put a little out-of-sorts, because I have added to my collection a few subjects modeled by the late Madame Tussaud of Paris, but more lately of London, and also, because I engaged the Military Gentleman, Mr. Slum, to write the beautiful poetry which you may have noticed around the room. Mrs. Jarley never holds her exhibitions in open air tents. No tarpaulin or sawdust, at Jarley's, remember! What's that, 'Enery, that you're saying? People get dust in their eyes at any rate? Now, 'Enery, that's because you are too lazy to keep the figures free from dust, before they are needed. [*To the audience.*] Every expectation held out in the handbills is realized to the utmost. The whole forms an effect of imposing brilliancy. Remember the price is only sixpence, and that this is an opportunity that may never come again! Now, 'Enery, call George to bring his oil can, and

proceed at once to bring on the figures. We will show Madame Tussaud herself first. [*The attendants bring on a small lady dressed in Quaker costume. If a small platform, three feet square, and on wheels, could be used, it would add to the effect by having a boy drag it with the figure to the front. Two attendants steady the figure.*] This, ladies and gentlemen, is the originator of the wonderful 'istorical and classical wax works, first exhibited by her in Paris. She was driven from there early in her career, and settled herself in my native city. She would like you to salute her in the fashion of her country, by kissing her on each cheek. Oil 'er up, George. [HENRY *gives her head a jerk.*] Careful there, 'Enery, I wouldn't like you to treat me that way after I'm a wax figure. [MADAME TUSSAUD *turns her head to right and left, curtsies and is wheeled off.*] Now bring on Captain Webb, who made himself famous by swimming across the English Channel! [CAPTAIN WEBB *is brought on.*] You see this wonderful man in the attitude of swimming. [CAPTAIN *swings his arms.*] As he is in a perpendicular position he cannot use his feet, but you will notice that they want to go. He was drowned trying to swim the rapids of Niagara, but they were too rapid for him. Wheel him off, boys. But don't go too fast!

Bring on Dr. Ben Franklin. Here you have before you, ladies and gentlemen, the famous Dr.

Franklin! He illustrates in his own person "Many men of many minds." He was printer, postmaster, statesman, philosopher and editor of Poor Richard's Almanac. You see him now in the attitude of applying to you some of his maxims. You will realize the very practical truth, as I name a few. "Marry in haste, repent at leisure." [BEN FRANKLIN *shakes his forefinger slowly backward and forward, at each quotation.*]

"Make the best of a bad bargain." "Out of sight, out of mind." Nevertheless don't forget Mrs. Jarley when she's gone! "They laugh best, who laugh last," which will be the case with the audience to-night. Wheel off Benjamin, boys. Bring on his Excellency, Li Hung Chang. This gentleman will show you how his countrymen make a good living in this country of the United States. [LI HUNG CHANG *makes the motion of washing.*] If he could speak, he would probably say, "No monee, no washee." Take him off, boys. [LI *is taken off, bowing all the time.*] Bring on 'Enery VIII! [*The King should be dressed as gorgeously as possible. Shoulder cape of rich material, crown of gold.*] You see 'Enery VIII, in the act of showing that he rules by simply touching his crown! Don't put any oil on him, George. He goes easily enough. [*The King's hand goes up to his head in a quick, jerky manner.*] As we could not accommodate

all of his wives, we have brought but two, Lady Jane Grey and Anne Boleyn. [*The King turns his head.*] What's the matter? He's wrong in the head, boys. Wheel him off. Screw his head tight again, George. I'm rather in a tremble, ladies and gentlemen, and fancy we will not proceed with Madame Tussaud's wax work. But, we still have in our collection Joan of Arc, Mr. Barnum, Tom Thumb, and many Kings, Princes and Princesses. We will have a few minutes intermission, while I revive myself with a cup of tea and a bun, before bringing on my own famous collection.

Curtain rises on Mrs. Jarley and a little girl, who has a feather duster in hand. Mrs. Jarley has in one hand a wand, and in the other a large fan, on which she might have her speeches and the order of figures jotted down. She gives the wand to the child saying, Now, my dear little girl, you are to use this wand to point out the figures as they come on, and the duster you may use to brush off any particles of dust you may see. [*To the audience.*] Ladies and gentlemen, I do not find myself so refreshed by my tea and bun as to be able to use my wand. I have engaged Little Nell, whose grandfather kept the Old Curiosity Shop in London, and who stole away in the middle of the night to escape from gamblers who were enticing the old man to his ruin; also, to get away from a certain Mr. Quilp

of very bad repute. George and 'Enery, bring on the Maid of Honor to Queen Elizabeth, who died from pricking her finger, sewing on Sunday —observe the blood trickling from her finger. [LITTLE NELL *points to the figure and repeats the words of* MRS. JARLEY *each time.*] Take her off and bring on Blue Beard and his last wife. My dear public, here you see that most atrocious villain who married and murdered six wives successively, one after the other. They were put into a dark room. You all remember the story, however. This wife has the key, by which she entered the room. [BLUE BEARD'S *wife shows the key which is suspended on her little finger. She is placed before* BLUE BEARD, *who has in his right hand a knife. Her hair, which should be flowing, is placed in his left hand by the attendants.*] You see him, ladies and gentlemen, in the act of decapitating her. You can almost hear him say, "I'll chop off her head in a minute, ha! ha!" Her brothers appear and cut off his head. Take them off, boys, and bring on Joan of Arc. [*To the attendant.*] What! What's that, George? She's getting soft, you say. Well, she's Maid of Orleans, so she may run. Well, then, bring on the girl who died laughing, while reading an old joke in the paper. See her with her paper, how intent she is! [*The girl is brought on, her head is thrown back, and in her hand she holds a newspaper.*] Wind up her

laugh, 'Enery. [*She commences on an ordinary key, and laughs until way up the scale. Then* HENRY *winds her up again, and she starts once more in the same jerky manner.*] You see she ran down on her last laugh. Take her off, boys, and bring on Maud Muller and the Judge. You see here, ladies and gentlemen, the interview between Maud Muller, who, barefooted, was making hay, and the Judge, who riding by asked of her a drink of water. You see the Judge taking off his hat to this rustic maiden, while she lifts her brimming tin cup to his lips. "Of all sad words of tongue or pen, the saddest are these, it might have been," which means, ladies and gentlemen, it would have been sad to record that Maudie had no tin cup, and that there was no stream in which to dip it. Remove Maud and the Judge, boys, and bring on the prima donna. This figure, ladies and gentlemen, has a vocal apparatus. Boys, see if the tube in her throat is in order, and wind her up. [*This can be made amusing by the singer running up and down the scale, singing "The Last Rose of Summer" and having her voice break to necessitate another winding.*] Wheel her off and bring on Grace Darling. This brave young lady, my dear public, you all know was a lighthouse keeper's daughter who, with her father, risked her life in a little boat, going out to a ship-wrecked vessel. You see her trying to peer through the storm to

locate the ill-fated ship. [GRACE DARLING *brings her hand to shade her eyes, and bends her head forward.*] Take off Grace Darling, and bring on Mrs. Winslow. [MRS. WINSLOW *has a cap on her head and white apron and kerchief on. She holds in her right hand a bottle, and on her left arm she carries a large doll baby. This arm is in motion all the time, while she brings up her right hand with the bottle near the baby.*] Mrs. Winslow is a benefactor to mankind, womankind, and babykind, by her wonderful soothing syrup. She brings household comfort and quiet, and now while we are all under the soothing influence of Mrs. Winslow, Mrs. Jarley, 'Enery and Little Nell bid you all good-night, and a long farewell. [*All four bow to the audience, and the curtain drops.*]

CHOPPED PROVERBS

This interesting game is played in the same way as "Authors." A number of proverbs are selected. This number may vary, according to the number of players. For four people, six or eight proverbs make a good number. 1. "A bird in the hand is worth two in the bush." 2. "Never too late to mend." 3. "All is not gold that glitters." 4. "All's well that ends well." 5. "A penny saved, is a penny gained." 6. "Make hay while the sun shines." 7. "People

who live in glass houses, shouldn't throw stones."
8. "Too many cooks spoil the broth."

Each word of each proverb is written [or printed] on a separate piece of paper. All the words are shuffled, and then dealt to each player, starting to the neighbor at the left. When all the words are dealt, the players look at them, and see disjointed proverbs. For instance, in the first one, "A bird in the hand is worth two in the bush," one player may see among the words he holds "bird," "in," "worth," and recognizing the proverb from these words, he proceeds to collect the missing ones to make his quotation complete. He straightway says, "I want 'hand' from Mr. A," and if successful in securing it, he continues, "I want 'bush' from Miss B," and so on, until he fails to get what he asks for. Then the person on the left takes up the quest of the same, or of any other proverb of which he may hold some words. When he fails, his neighbor begins, and so on, until it has gone around long enough to complete all the proverbs. The one who completes the greatest number of proverbs wins the game.

ILLUSTRATING MOTHER GOOSE RHYMES

When the guests are assembled, the hostess passes to each one a piece of paper on which is written a number and one of the Mother Goose

rhymes. Then they are given a card, about four inches square, and told that they must illustrate the rhyme that is on their paper. With dainty little pencils they sit down to do what is to some a Herculean task. They are given five or ten minutes to complete their works of art. The sketches are then collected, and placed around the room, each one being numbered. The guests are then requested to guess what each picture represents, and to write his or her answer by the number to which the picture corresponds. A prize is given to the one guessing the highest number.

HAND-CRAFT

A sheet or screen is placed across the middle of the room, and all except one pass behind it. Then they arrange themselves so that only their hands (free from rings) are visible above the screen.

The person on the other side is provided with a wand, with which he is expected to point out and identify each hand.

Mistakes are punished by forfeits.

BLIND POSTMAN

In this game first appoint a postmaster-general and a postman. The postmaster-general goes round to each of the players, and writes

down opposite their names the names of any town they choose to represent, each person, of course, representing one town.

Every one except the postman is provided with a seat, the postman is blindfolded, and the game begins.

The postmaster announces that the post goes from one town to another, as, from Philadelphia to New York, and the two players who represent these towns, have to change seats, the blindfolded postman meanwhile trying to catch them. If he succeeds, the one caught has to take his turn at being blindfolded.

AN AUCTION SALE OF PAINTINGS

A little bag containing fifty beans or peas is given to each person as he enters the room. This is his money, each bean representing a dollar.

Catalogues are also distributed containing the numbers and names of the pictures to be sold.

This sale may be made very amusing by having a quick-witted auctioneer who extols the merits of the pictures in an exaggerated way.

The articles are all carefully wrapped in paper and tied with ribbon, and are sold only by number and name, so that no one knows for what he is bidding, until his purchase is made.

The auctioneer should be watchful to see that each guest gets at least one purchase, so that all

may enjoy the fun and excitement of opening the packages.

Catalogue.

1. Horse Fair—Hay and oats.
2. The Tutor—A whistle.
3. A Bunch of Dates—Calendar.
4. A Souvenir of Greece—Vaseline box.
5. The Fortune Teller—A daisy.
6. Rank and File—Onion and nail file.
7. The Lost Chord—Piece of string.
8. The Old Man's Comfort—Pipe.
9. Black Beauty—A black doll.
10. The Tie that Binds—Necktie.
11. Bridal Scene—Halter and bridle.
12. The Beginning of Love—Letter L.
13. A Celebrated Author of our National Song—Key.
14. The Beau and Belle—Bell tied with a bow of ribbon.
15. Ruins in China—Broken dishes.
16. A Head—Postage stamp.
17. The Spinner—A toy spider.
18. A Perfect Foot (Trilby)—Foot rule.
19. Pillars of Greece—Two candles.
20. Flower of the Family—A tiny bag of flour.
21. A Drive Through the Wood—A nail driven in a piece of wood.
22. View of Castile—Soap.

23. Spring, Beautiful Spring—Sofa spring.
24. Way-worn Travelers—Old shoes.
25. The Lamplighter—A match.
26. The Midnight Hour—The number 12.
27. Old Dog Tray—Bologna.
28. Maid of Orleans—Molasses candy.
29. Before the Deluge—A Noah's Ark.

TESTING THE SENSES

Sight.

Seat the guests around a large table and blindfold them. Then throw, promiscuously, a number of articles upon the table; such as gloves, aprons, hats, collars, ribbons, handkerchiefs, knives, penholders, books, scissors and ornaments.

When this is done the coverings are lifted for one minute from the eyes so that the guests may hastily scan the collection that is before them. A cover is then thrown over the table, completely hiding the articles.

Provide each guest with paper and pencil and ask him to write a list of the articles he noticed during the momentary glimpse that was given him.

Taste.

In testing the taste it is well to have many familiar things and an uncommon one occasionally.

Have allspice, cornmeal, horseradish, chocolate, alumn, mustard, raw oatmeal, catsup, salt, jelly, olives, and anything that is convenient and not too unpleasant to the taste.

After the first article is passed in turn to each member of the company it should be put out of sight, and the covering should be removed from the eyes in order to allow the answer to be written.

Proceed in this way until all the articles have been presented.

SMELL.

The list of articles for the purpose of testing the sense of smell, may include cologne, vinegar, coal oil, salts, bay rum, camphor, cinnamon, apples, allspice, paregoric, and phenol sodique.

In this test proceed in the same manner as in that of taste.

TOUCH.

Pass quickly, in turn, from hand to hand, a variety of surprises—putting each article out of sight as it finishes the round of the company, and allowing the guests to remove the covering from their eyes that they may write the name of the article presented to them.

Have in the list, a stuffed glove, a piece of wool, some curled hair, raw cotton, a turnip, potato or radish, a piece of chamois, alum, a

handful of gelatine, a piece of macaroni, a bit of carpet, leather and rubber.

Hearing.

For the test in hearing the guests need not be blindfolded but a screen may be placed between them and the hostess, and after each sound made back of the screen, the guests may write their solution which must be done in a specified time.

The hostess will have a number of articles within reach, with which different sounds are made.

She may ring a bell, or tinkle ice in a glass of water, strike a pan lightly with a stick, saw wood, beat a drum, play one or two notes on any musical instrument available, toot a horn, blow a mouth-organ, and click two glasses together.

In this test, in order to avoid confusion of answers, it would be well to have each article numbered, and before beginning it, the guests may be told to make corresponding numbers on their papers.

Then they are to write their answers in their proper order, stating with what implement or article each sound was made.

Prizes trifling but appropriate, may be given for each test, to the one whose list is longest, thus showing the keenest sense.

A WASHINGTON PARTY

This party makes an amusing entertainment for the 22d of February—Washington's Birthday.

Have the room prettily decorated with flags. A large but inexpensive picture of General Washington should occupy a prominent position.

Each person is furnished with a small paper hatchet in which is an upholsterer's pin.

The holders of these hatchets are to be blindfolded one at a time and then are to endeavor to pin their hatchet upon the nose of General Washington in the picture.

This causes a great deal of merriment as most of the pinnings fall very far short of the mark.

Give a hatchet, candy cherries or some other Washington souvenir to the one whose aim is the best, and a stick of candy to the one whose hatchet is farthest from the mark.

Before refreshments are served each lady is given a card containing a number and a conundrum, and each gentleman receives a card containing a number and an answer to a conundrum.

Partners are then chosen by matching the cards, and the questions and answers may be read aloud at the table for the amusement of the company.

Conundrums similar to the following may be given:

No. 1. What holds all the snuff in the world?
No. 2. What makes a man bald-headed?
No. 3. Why is it impossible for a bare-headed boy to cut down a cherry-tree?
No. 4. In what age do we find the happiest men?
No. 5. To what island should the women be banished?
No. 6. What is the name of the most popular ship in the world?
No. 7. Where is a good place for a hungry man?
No. 8. What would you do if you wanted your breakfast and your wife wouldn't cook it for you?
No. 9. Where should a person go to find happiness?
No. 10. What would you do if you were caught with a stolen watch?

Answers to Conundrums.

No. 1. No one knows (nose).
No. 2. Want of hair.
No. 3. Because he hasn't a hat yet (hatchet).
No. 4. Marriage.
No. 5. Isle of Man.
No. 6. Courtship.
No. 7. Sandwich Islands.
No. 8. Use "Force."
No. 9. To the dictionary.
No. 10. Give it up.

A HIT OR MISS SOCIAL

This social is an amusing one for an "At Home" evening, and is carried out as follows: Two boxes are prepared in which are placed oddly shaped pieces of card-board. Stars, circles, ovals, squares, and so on—one of each shape must be in each box. On one side of each card is written the name of an object, which might be a bird, beast or flower. On this side is also written a question concerning the object. The reverse side contains a remark about it. The ladies draw from one box, and the gentlemen from another. The gentleman then searches for a lady who has a duplicate card to his own, when he asks the question, on his card. She replies by reading the remark on her card. She then asks the question on her card, and he replies by the remark on his—for instance, he may have "Lion" on his object card. The question might be, "Do you think he is brave?" Her card which might have the name of a bird, could read on her remark side, "I love to be awakened in the early morning by its sweet music." Her question might be, "What do you think is good food for my object?" His remark could read, "They are wild creatures, and require a great deal of animal food." The questions, of course, may be more hit or miss. After the questions and answers have been exhausted, two or mor

packages of slips of paper will be found in each box, each package containing a theme for conversation, and a number on each slip of paper. This will form a group to discuss the subject for a limited time. Next, a hit or miss character game can be played. A large sheet of cardboard can be pinned against the wall, and plentifully besprinkled with bright colored leaves. Each person is blindfolded and extending a finger places it upon one of the leaves. The leaf when turned back reveals a character written under it. As the guests come to say "Good-night," the last "hit" may appear—souvenirs piled high in a basket on the hall table. Paper once more, this time tinted, fringed, slashed, and curiously pinched, and finally rolled into cylinders and tied with baby ribbon. On the white inside of the paper are written mottoes and good wishes.

AUTOGRAPH QUILT

The embroidering of an autograph quilt is an easy and quiet way for raising funds for a church or social organization. Pieces of muslin about six inches square are stamped in the centre with amusing little figures; these are outlined in turkey red cotton. The corners, marked in lead pencil with autographs, are also outlined in turkey red cotton. A charge of ten cents

may be asked for each autograph. Each member is expected to take one of these squares, and solicit autographs from her circle of friends. She outlines these, and also the figure in the centre. When completed she returns the square to the head of the organization, with her cash. When all the squares are returned, they are joined together with strips of turkey red muslin; and the quilt is lined with the same.

The quilt, when completed presents a very unique appearance. It could be given to a hospital, or sold to the highest bidder. Another interesting way to make the quilt is to outline in red cotton, a short quotation; such as, "A stitch in time saves nine" or "Necessity is the mother of invention." The quilt might be kept in the society, and loaned to its members for a limited time. At a specified period, a "Proverb" evening could be celebrated. The member who can repeat the greatest number of the proverbs on the quilt is awarded the prize.

STATE AND CITY BEE

This may be conducted on the same plan as a spelling-bee. The contestants are arranged in line, every one missing questions three times must leave the line. The emblems may be given out and the states or cities to which they belong supplied by the players. Or, the states and

cities may be named and the emblems supplied by those taking part. Another way to play the game would be to have two sides, with a captain on each side, challenging the other side. A contestant missing a question would have to be captured by the enemy. This could be continued until one side had called all the players, or, until both sides decided to give up the game. When the numbers on each side are counted, a prize could be awarded. A school book on geography would be a suitable prize. The following are the emblems of cities and states.

STATES

Main—Pine Tree State.
New York—Empire State.
Vermont—Green Mountain State.
Pennsylvania—Keystone State.
Ohio—Buckeye State.
Michigan—Wolverine State.
Delaware—Blue Hen's Chicken.
Florida—Peninsula State.
New Jersey—Garden State.
Mississippi—Bayou State.
California—Golden State.
Minnesota—North Star State.
Virginia—Old Dominion.
Massachusetts—Bay State.
Rhode Island—Little Rhody.

New Hampshire—Granite State.
Connecticut—Land of Steady Habits.
North Carolina—Old North State.
South Carolina—Palmetto State.
Kentucky—Corn Cracker State.
Indiana—Hoosier State.
Wisconsin—Badger State.
Texas—Lone Star State.
Tennessee—Volunteer State.
Arkansas—Bear State.
Colorado—Centennial State.
Kansas—Sunflower State.
West Virginia—Panhandle State.

CITIES

Baltimore—Monumental City.
Boston—Hub of the Universe.
Brooklyn—City of Churches.
Chicago—Garden City.
Cincinnati—Queen City.
Detroit—City of the Straits.
Indianapolis—Railroad City.
Lowell—City of Spindles.
Nashville—City of Rocks.
New Haven—City of Elms.
New Orleans—Crescent City
New York—Empire City.
Philadelphia—Quaker City.
Pittsburg—Smoky City.

Portland (Me.)—Forest City.
Rochester—Flour City.
St. Louis—Mound City.
Washington—City of magnificent distances.

AN INDIAN ENCAMPMENT

Something new as a money-making project may be found in the entertainment called "The Indian Encampment." It is designed to take the place of a Fair or Bazaar, and it may be made quite realistic by giving special attention to the little matters of detail in the general arrangement and decorations.

The room or hall in which the Indian encampment is given should be devoid of furniture except here and there a few benches and chairs.

Booths should be placed in different parts of the room.

These may be made to resemble tents by draping two pieces of white or gay-colored muslin in front of the booth from the top to the floor—drawing them back from the centre and fastening them down to make an opening for entrance.

Upon the booths, and around the room may be placed buffalo-robes, elk or deer horns, feather dusters, bows and arrows, pipes, Indian clubs, and other articles associated with Indian life.

Make a tripod of three sticks and suspend a kettle from the centre of it.

Underneath it place a red lantern with a lighted candle in it, and pile sticks or brushwood around it.

In the booths expose for sale, fancy baskets, strings of bright-colored beads, little boxes of loose beads such as children love to string, all kinds of beaded articles, as purses, bags, pincushions, and belts; feather dusters, artificial birds, mats, rugs, anything and everything that suggests Indian labor and Indian life.

The Indian tribe must be composed of men, women and children, and two or three must be assigned to each booth.

The Indians may be grouped picturesquely in front of the booths and in different parts of the room.

Some of the men may be making bows and arrows, others may be bunching feathers, the women may be sewing braided straw (old straw hats will do for this) or beading strips of cloth.

Two or three little children may be employed in stringing beads, while others may carry around baskets or trays containing little trinkets for sale.

There should be two or three refreshment booths, where sandwiches, coffee, cake and ice-cream may be obtained. During the evening the Indian children might sing the amusing song

"Ten Little Indians," and a number of pleasing tableaux could be given—as, the capture of John Smith and the saving of his life by Pocahontas.

Hiawatha as a child asking questions of old Nokomis. Hiawatha as a youth training with his bow and arrow.

Hiawatha in his manhood with his bride, Minnehaha. Penn's Treaty with the Indians.

Numerous picturesque tableaux may be made by simple but artistic groupings.

Costumes.—The costumes may be made of leather-colored canton flannel. The girls' dresses should be cut in one piece, princess style, rather low at throat, short or loose flowing sleeves.

The bottom of the skirt should be slashed about every half-inch to look like fringe. A row of fringe should ornament the skirt about half way up.

A fringed girdle is worn around the waist. Beads are strung around the neck, and bands of bright material or beads around the upper part of the arm and wrist. The hair should be flowing down the back and a band trimmed with feathers in front, encircles the head.

If the color of the arms and neck of the Indian is desired, it can be simulated by wearing a tight jersey under the dress, with gloves and stockings all of a leather color. The face may be colored with crayon.

The man's dress consists of a leather-colored jersey, or short coat, a fringed girdle, long leggins, a spotted blanket secured at the shoulders and hanging down the back. A band trimmed with feathers, ornaments the head, and a long string of feathers may be worn hanging down the back. Bow and arrows are carried.

FARMING EXPERIENCES

Prepare half as many cards as there are guests, and write across the full length of each card the name of an agricultural implement, or some term connected with farming,—as hay-rake, pitchfork, hoe, furrow, milking cows, spade, scythe, feeding pigs, sickle, mower, harrow, reaper, binder, seeder, sowing grain, threshing.

Each card should be numbered at the top, and have a question concerning the implement or work named on it.

Also, the same number and another question bearing on the object named should be written on the back of the lower half.

Questions like the following would answer:—

No. 1. What is the proper use of a harrow? Can you tell a harrowing tale?

No. 2. For what is a hoe used? Can you give a good receipt for a hoe cake?

No. 3. How would you use a pitchfork? Did

you ever see it rain pitchforks, and, if so, what did it look like?

No. 4. In what season of the year do farmers sow grain? Can you describe the needle used in sowing grain?

No. 5. What is the real mission of a spade? Describe the appearance of a spade.

The cards should then be cut in half. When the guests arrive, a half is given to each young woman and the corresponding half to a young man who proceeds to match it, retaining as his partner the young woman whose card completes his own.

When all have found their partners, the hostess calls out "Number One," and the young woman who holds this number is escorted to a seat in the middle of the floor, her partner putting to her the question upon his half of the card. When she has answered it (orally) she demands of him an answer to the question on her card.

These must be answered in the hearing of the others, and for each failure to do this a forfeit must be paid. When all have participated it is put to vote to decide who gave the brightest answers, the winning lady and gentleman being granted a suitable souvenir.

BOSTON PROVERBS

Some one either recites or reads the Boston Proverbs, to be interpreted by the other guests.

1. Desiccated herbage submit to perturbation,
   The while the radiant orb of day affords illumination.
2. A futile superfluity of culinary aid,
   Destroys nutritious liquids from osseous tissues made.
3. Your immediate environment submit to circumspection,
   Ere you traverse some feet of space by muscular projection.
4. Inhabitants of domiciles of vitreous formation,
   With lapidary fragments should ne'er perform jactation.
5. Who counts ere fractured are the shells his bipeds gallinaceous,
   Is apt to find his calculations utterly fallacious.

The well-known proverbs are:—

1. Make hay while the sun shines.
2. Too many cooks spoil the broth.
3. Look before you leap.
4. People who live in glass houses shouldn't throw stones.
5. Don't count your chickens before they're hatched.

AN ANAGRAM CONTEST.

Envelopes, containing letters, and marked in numerical order, according to the number of guests, are given out. They are also given paper and pencil. The company are seated in regular order, beginning with Number 1. The guests are told that the envelopes contain letters spelling a well-known fruit or vegetable. They are given

two minutes to look at the letters, and make out the words they spell. They then mark the number of the envelope with the word beside it on their papers. A bell is rung, and the envelopes with the enclosed letters are passed on, up the line. When the envelopes have all been around, each player signs his or her name on the slip of paper, and they are collected. The hostess, or some one appointed by her, looks the papers over, and announces the name of the successful contestant.

CHARADE IN PANTOMIME

Bargain Table.

Acting charades are always entertaining and they may form a part of almost any program of a public entertainment.

This charade may be given between the first and second part of a program, and it may be made very laughable by the actors carrying out their parts with animation and spirit.

Act I.—Bar.

Let the bar be represented by a long piece of wood, raised a little distance above the floor, with each end resting on a stool. Have a number of children or young people enter, who by their actions and gestures show that they are going to have a jumping contest. After some

jostling and pushing and shaking of heads, the contest begins and each one in turn, runs and makes a leap over the bar. The last one to go may (as though accidentally) upset the bar, ending Act I.

Act II.—Gain.

Two boys enter at different doors, if possible, one carrying newspapers under his arm, the other bearing boot-blacking utensils. They meet in centre of the room, and stop, saluting each other with "Hello!" or something of the kind. The paper boy says, "What luck?" The boot-black replies, "Good."

They jingle coins in their pocket, take out a handful of pennies, count them, look pleased, put them into their pockets again, and pass out, calling their respective trades, "Evening Papers," "Boots blacked, sir," as they go.

Act III.—Table.

A young girl, representing a servant with sleeves rolled up and a long gingham apron, draws a table out into the middle of the floor, and proceeds to set it.

After arranging the cloth, she places upon it plates, cups and saucers, knives and forks, etc., gives it some little finishing touches, looks at it with a satisfied air and passes out.

Act IV.—Bargain Table.

This act should be made as humorous as possible. Have a table upon which may be piled articles of clothing, shirt-waists, dressing sacks, skirts, etc.

A number of ladies enter wearing hats and wraps, and proceed at once to the bargain-table, where they nearly push each other over in their haste to "grab" the bargains that are before them. They pick up one article after another, put it down again, snatch from each other's hands, examine the goods, and finally turn around and face the audience, standing with their bargains piled upon their arms.

A FAD AFFAIR

Much amusement can be had by inviting your friends to a Fad Social. Each guest is requested to represent some favorite fad or hobby. One who is fond of collecting stamps could display them on some part of his garment, and even pasting them on his face and hands. The conundrum fiend will place placards, containing conundrums on every available portion of the clothing. The patchwork devotee, could have a cape of many colors.

The naturalist could pin specimens of beetles, butterflies, etc., about him. One whose hobby is

walking could have advertisements of shoes. The athletic guest might have dumb-bells, Indian clubs. In fact there is no fad that may not be attractively represented if zeal and ingenuity combine. The monogram and autograph fiend could be aptly represented. The guests will be expected to be very enthusiastic in defense of their hobbies.

SILENT SUPPER

The lights in the room may be lowered to produce a weird effect. The guests are seated at a table large enough to accommodate comfortably the number present. The person in charge passes to the neighbor on the right a number of articles under the table, and this person passes it on to the next neighbor, who does likewise until the article has reached the starting point. A very creepy and uncanny feeling is experienced in the touch of some of the articles, so much so that some cannot be induced to pass it on. Some articles suggested for this supper are the following: A small head of cabbage cut in half. A round pin cushion with the heads of pins innumerable, which feels like a porcupine. A glove filled with damp sand. A piece of ice. A potato, in which tooth picks have been placed. A sponge. A wash rag of turkish toweling. A military hat brush. A small piece of sealskin, which feels like a mouse. A bunch of raw cotton. A wiry veil.

A piece of crumpled newspaper. An overshoe. A carrot. A small bunch of spinach.

THE TRAVELERS' ALPHABET

In this game the company are seated in order around the room. The first guest says, "I am going on a journey to Albany," or any other place beginning with A. The person seated next inquires, "What will you do there?" In giving the answer all verbs and nouns used must begin with the same letter as the town chosen. Something after this style, "I shall Auction off various Articles."

The next player takes B as his letter, and so on through the alphabet. The question must be answered promptly or a forfeit paid.

RAINBOW MOTION SONG

(*Tune—Yankee Doodle.*)

Seven little girls of about ten years of age represent the rainbow. The dress for each child requires one roll of crepe paper [tissue]. About two yards of the paper is used for the skirt, the width being the length of the skirt. Tie tightly around the waist about three inches from the edge. Stretch the edge to form ruffle around the waist. Also stretch the bottom of the skirt to form fulness. A bonnet is made by fitting the paper loosely around the head; tie it tightly at

the back about six inches from the edge, stretch this edge to form a flaring crown, secure the bonnet to the head by hairpins.

The little girls come on the stage in a line to the back, then march to the front, and form a semicircle, when they begin the song.

The order in which the colors stand, is red, green, orange, yellow, violet, blue, indigo.

RAINBOW MOTION SONG.

See our colors how they play,
Rain with sunshine vying,
[*Stretch skirts at side.*]
Clouds are hurrying fast away,
Wind and storm are dying.
Rainbow colors, hand in hand,
[*Clasp hands, raise them arms' length.*]
With each other blending,
Flashing brightly in the sky,
At the storm just ending.

CHORUS:—See our colors how they play,
Rain with sunshine vying,
Clouds are hurrying fast away,
Wind and storm are dying.

All these colors you may see,
[*Clasp hands over heads, eyes raised.*]
Gazing up to heaven,
Count their numbers you will find,
They just number seven.
Red and orange bow to you,
[*Each color when mentioned, steps forward and bows.*]
Next comes green and yellow,
Indigo and violet,
Blue, so soft and mellow.—CHORUS:
[*Clasp hands and step backward until the end of chorus, when all bow together.*]

BOOK REVIEWING

Strips of paper are prepared and pencils supplied. Each player writes near the top of his strip, the name of a book, folds it securely from sight and hands it to his right-hand neighbor. Then each writes the name of an author, and folds and passes the paper as before.

Finally, write at some length a supposed criticism, and after a final passing, the papers are opened and read.

The result is often most laughable. Here is a reproduction of some papers taken up at a recent game.

1st. Pilgrims' Progress—Hall Caine. A sparkling and witty reproduction of life as seen in diplomatic circles in Washington. The personalities are but slightly veiled, and one familiar with our American society will not fail to recognize many of the most prominent of the portraits.

It is hardly reading for the "young people," and careful librarians will hesitate about choosing a book of such low moral tone for their shelves.

2d. The Scarlet Letter—Rudyard Kipling. A masculine pen name cannot save this latest work of a popular author from the suspicion of being written by the most feminine of writers. Weak women, weaker men, stalk through its pages, and the whole is a mush of the commonplace and a

perfect ignorance of life, expressed in bad English and hopeless grammar.

A BIRD CONTEST

Give to each guest a copy of the Bird Game and a pencil. Have empty spaces to the right of each number on the copy. Explain that the numbers represent the names of common birds, and that they are to fill the blank spaces opposite each number with the name of the bird it signifies.

To make the contest more interesting a prize may be offered for the most perfect list. Candy eggs, a bird's nest or a stuffed bird would be suitable.

The first number on the copy may have the answer appended, as an example of what is required.

1. To steal, and a preposition.
2. The time of darkness, a preposition and a strong breeze.
3. An instrument of punishment, impoverished, and determination.
4. A frolic.
5. A tailor's iron.
6. Part of a ship and a line of objects.
7. A tin vessel, a vowel, and a grain.
8. A girl's nickname and pastry.
9. To peruse and a means of entrance.

10. To boast.
11. To ridicule and a measure of length.
12. A grove of trees, a measure and to sin.
13. Equal, and to decay.
14. A number and a vessel for holding liquids.
15. A Turkish cap, and a small insect.
16. To sell by outcry.
17. A portion and a long row.
18. A nickname for mother and the noise a crow makes.
19. To spoil, and a metal.
20. The ocean and to deceive.
21. The first syllable of one of our martyred presidents, and a snare.

KEY.

1. Robin.
2. Nightingale.
3. Whip-poor-will.
4. Lark.
5. Goose.
6. Sparrow.
7. Canary.
8. Magpie.
9. Condor.
10. Crow.
11. Chaffinch.
12. Woodpecker.
13. Parrot.
14. Toucan.

15. Pheasant.
16. Hawk.
17. Partridge.
18. Macaw.
19. Martin.
20. Sea-gull.
21. Linnet.

A "C" SUPPER

In addition to the pleasure and amusement derived from the "C" supper it is also a good way of raising a little money for a church or society.

The provisions are generally prepared and donated by friends of the members, and a suitable charge is made for each article.

The letter "C" must be made a very prominent feature in the announcement of the "C" supper, as well as in the menu thereof.

The following form gives the idea of the manner in which the announcement or advertisement may be made.

The "Cautious Catering Company" will Cater to this Community in the Conservatory of the Hall, on Thursday evening, March 25, for a Certain Consideration for each Commodity Consumed.

Children, as well as adults, are Cordially invited to Convene on said occasion.

By order of COMMITTEE IN CHARGE.

MENU

C

Cautious Catering Company

Café.

Cold Carved Creature—5 cents.

[Beef, Lamb, or Pork]

Chopped Commentators—5 cents.

[Potato Salad]

Cordial Cheer (Coffee)—5 cents.

Cereal Compound with

Churned Cream—5 cents.

[Bread and Butter]

Country Cousins' Comforts—2 cents.

[Doughnuts]

Cream Curd—2 cents.

[Cheese]

Condiments—2 cents.

[Seasonings and Catsup]

Cold, Clear Crystal—2 cents.

[Water]

Cook's Curious Compound—5 cents.

[Cake]

Consolidated Cream—5 cents.

[Ice Cream]

Carefully Compounded Comfits—5 cents.

[Confectionery]

The words in parentheses are not to appear on the menu card—they are simply given as a key to the articles named.

A QUAKER "T" (TEA)

As a supper is one of the most successful ways of raising money for church affairs and charitable organizations, a little departure from the ordinary way of getting it up is sure to be looked upon with much favor.

For the "Tea" here described, the tables are laid in the plainest and neatest manner possible. The menu cards may be cut in the shape of the letter T, and every article of food named on them must begin with that letter:—Thus—Tea, tea-biscuit, tongue, turkey (cold), tomatoes, Tom Thumb, tripe, tarts, treacle.

The young girls who serve the supper should be dressed in Quaker costume—gray or dove-colored dresses (cheese-cloth, muslin or cashmere) made with the greatest simplicity, with white kerchiefs folded across their breasts, and white caps.

They should use the plain language, "thou" and "thee," and look very demure and modest.

To carry out the Quaker idea still farther, and at the same time to add money to the fund, arrange a little Quaker-colored booth in one corner of the hall, where packages of Friends' Oats, pictures of William Penn, Quaker City candy, and numerous little novelties are displayed for sale.

This department, of course, should be in charge of two or three little Quaker maidens.

The song of "Rachel and Reuben" might be given with effect by three or four couples singing it together during the evening.

The men's costumes should be brown knee-breeches, swallow-tail coat and broad-brimmed hat.

Any other letter than "T" may be used as the initial letter of articles served at a supper.

C gives a choice of a variety of things, as coffee, cocoa, cold chicken, chicken croquettes, cranberries, celery, corn cake, cheese, cakes and cream.

B. Bread and butter, buns, biscuits, baked beans, beef, bologna, berries, and beverages (coffee, tea and milk).

M. Muffins, meat, mush and milk, mushrooms, mustard, marmalade, macaroons.

S. Sandwiches, succotash, salads, smelts, sardines, sauer-kraut, strawberries, sugar plums and shaddocks.

MUSICAL PARTY

At a musical club, Mozart's birthday was celebrated by a talk on his life, and composition, and a number of his selections. This was followed by the hostess giving out a card on which were the following questions. They are to be answered by musical terms.

1. The feet of a quadruped—Four quarters.
2. A place of residence—Flat.
3. A reflection of character—Slur.
4. A pedestal of a statue—Bass.
5. An unaffected person—Natural.
6. Used in driving—Lines.
7. What makes a check valid?—Signature.
8. What is all about us?—Air.
9. Seen on the ocean—Swells.
10. What betrays nationality?—Accent.
11. An association of lawyers—Bar.
12. Used in climbing—Staff.
13. Part of a sentence—Phrase.
14. Belonging to a fish—Scales.
15. Used in wheeling—Pedals.
16. What kind of note has the name of a girl?—Grace.
17. Used in flavoring soup—Time.
18. Mode of schoolgirl communication not approved of by teachers—Notes.
19. What would you do if a dog chased you?—Run.
20. Used in a store—Counters.
21. Not blunt—Sharp.
22. Used to make a bundle secure—Chord (cord).

CHARADE IN PANTOMIME

(*Three Acts in One Scene.*)

CHOCOLATE.

This little charade may be used very appropriately in a public entertainment where children are the principal performers.

ACT I.—CHOC (CHALK).

Several children with bags and books on their way to school. An older person, representing the teacher, rings a bell, and the children all scamper to their seats.

The teacher passes a box of chalk around and each child takes a piece and walks to an imaginary blackboard (or a real one if available) and goes through the act of ciphering.

While thus employed, a late-comer (boy or girl) with books under his arm, appears at the door, and the children act the second and third syllables of the charade, by pointing their fingers at the culprit, puckering up their mouths into a prolonged "O," and uttering the word late in a loud whisper.

The boy raises his finger, as though urging silence, and acts the whole word of the charade, by stealthily holding up to their sight, a cake of sweet chocolate.

He then walks softly on tiptoe toward them,

so as not to attract the attention of the teacher, who is absorbed in a book, breaks his chocolate into pieces, shares it with his school-mates, then all pass quietly out of the room, eating the candy as they go.

INITIALS

Write ten or twelve questions upon cards and distribute them among the guests.

Have pencils attached. The questions are to be answered by using the two initials of the name of the person who holds the card.

As an example suppose the name to be Elizabeth Hart.

1. What is your name?—Elizabeth Hart.
2. Where do you live?—East Haarlem.
3. If not yourself, who would you rather be?—Edward Hale.
4. Your opinion on the tariff?—Exasperatingly high.
5. What is your latest fad?—Eating halibut.
6. Describe your character?—Exceedingly humble.
7. What is your favorite flower?—Early hyacinth.
8. Your favorite book?—Eben Holden.
9. The height of your ambition?—Elevating heathen.
10. Your chief accomplishment?—Entertaining hospitably.

11. Your favorite occupation?—Eagle hunting.

A prize should be given for the best answers.

AN ALPHABETIC GAME

Each player has assigned to him a letter of the alphabet which he is asked to bear in mind. Then the mistress of ceremonies passes around a small box in which are slips of paper, each slip having written upon it a common noun.

As soon as the player receives one of these slips he is obliged to name a proper noun of the class given on the slip and beginning with the letter of the alphabet allotted to him.

For instance, if one slip had hero upon it and the player whose letter was "g" holds that slip, he might say "Gustavus Adolphus." Or, if the person whose letter was "h" drew "castle," he would be apt to mention "Holyrood."

A player whose letter is "e" might draw a slip containing the word ruler, and at once he names Edward.

This game may be continued until all but one have failed—the victor receiving a little souvenir of the occasion.

THE BERRY SOCIAL

This game would be appropriate to have in any berry season, where the leaves and berries could be used as decorations. In the winter months holly may be used for this purpose. Make necklaces for the girls of cranberries, and tie each one with a different color, or shade of baby ribbon. Make watch chains for the men also of cranberries and tie with ribbon, so that the varied colors correspond with the colors of the girl's necklaces; the lady and gentleman who have the same colors are partners for refreshments. Each guest is given a card on which are the following questions on berries. The one who has the most correct answers receives a prize.

1. What berry is red when it's green?—Blackberry.
2. What berry is used for lady's dresses?—Mulberry.
3. What berry does Mark Twain write about?—Huckleberry.
4. What berry is found on the grass?—Dewberry.
5. What berry is a dunce?—Gooseberry.
6. What is the irritating berry?—Raspberry.
7. The berry that is used for horse's beds—Strawberry.

8. The berry that comes to celebrate a great festival—Hollyberry.

9. The berry that should be respected for its age—Elderberry.

10. The berry that accompanies "The King of fowls"—The cranberry.

11. The berry that is exhilarating, but not intoxicating—Teaberry.

12. The berry that is melancholy—Blueberry.

13. The berry that would suggest Jack Frost—Winterberry.

14. A bird—Pigeonberry

15. A month—Juneberry.

16. Used in sewing—Thimbleberry.

17. An animal that howls—Dogberry.

18. An indentation on the coast—Bayberry.

19. A fish—Shadberry.

20. Something used in a game—Checkerberry.

21. Used in cleaning—Soapberry.

22. Seen in winter—Snowberry.

A SHORT STORY—LONG

The Mother Goose Rhymes elaborated would make good recitations for a public entertainment which is shown by some of the specimens given, or they can be used in an impromptu manner for a "Home Party," by giving each one of the

company a pencil, and piece of paper on which is written one of the Mother Goose Rhymes. The guests are told that instead of making a long story—short—they are to make a short story—long. They can all have the same jingle, or each one can be given a different rhyme. After the compositions are completed, they can be read aloud and voted upon, the best one receiving a prize, which might be a copy of Mother Goose Rhymes, illustrated.

(*The following is one of the elaborate stories.*)

Little Miss Muffet

"Little Miss Muffet sat on a tuffet,
Eating her curds and whey;
There came a little spider,
And sat down beside her,
And frightened Miss Muffet away."

As the title of the story suggests, Miss Muffet was of diminutive stature. This is a very important factor in the case for certainly if she had been of gigantic proportions, she never would have chosen a tuffet to sit upon, although we must confess our ignorance as to what a tuffet really is. Our dictionaries do not give us any synonyms, so we must necessarily draw upon our imagination for our fact concerning the object upon which she sat, the result of which is that she certainly must have sat upon a little hillock. She did not ensconce herself upon the eleva-

tion, merely to view the landscape o'er, for the account stands "that she sat upon a tuffet, eating her curds and whey." We are not told what sort of a receptacle contained the curds and whey—so again, our imagination comes into play, and we decide that it may have been a concave vessel, of delicate blue porcelain. Be that as it may, the picture of Miss Muffet, sitting on a tuffet is a pleasing one, such as an artist might place upon his canvas, to be viewed by an appreciative public. This illustration of peaceful, happy childhood, contentedly disposing of the contents of the aforesaid receptacle, might have been all that we could learn of Miss Muffet, if the context had been left unrecorded—but, alas! Miss Muffet did not remain alone and unmolested, for we are distinctly informed that a spider—a spider! my friends, spied her!—If you have ever noticed, it's a way spiders have! Spiders are spies! Did you ever see a spider spy a fly? Then what becomes of the fly? but —we digress. If we followed the machinations of the spider with the fly, we should lose sight of Miss Muffet and her spider. Thus far we have discovered that a certain Miss Muffet sat on a tuffet, eating her curds and whey, when there came a little spider—you see he not only spied her—but he followed the leading of his eyes, and sat down beside her. Now, whether he intended to converse with her, or whether he

contemplated sharing her diet, we hesitate to decide, for immediately upon perceiving her companion, she was frightened away. Absolutely frightened away. Probably understanding his characteristics she thought flight was admissible under the circumstances. Her flight was so precipitous that she had no thought of the curds and whey. The picture just now presented to view is the spider solacing himself with the curds and whey, while Miss Muffet is only an outline in the dim distance.

JACK SPRAT

Jack Sprat could eat no fat,
His wife could eat no lean.
And so between them both you see,
The platter kept quite clean.
On milk and force they did exist
And even tried to smile,
The doctor said they should have meat,
At least once in a while.
But they to this would pay no heed
But kept on eating force,
Till poor John died, and then his w
Soon followed him of course.

AN ELABORATED MOTHER GOOSE RHYME

(*This can be used as a recitation at a public entertainment.*)

A Solemn Warning.

"Jack and Jill went up the hill,
To get a pail of water.
Jack fell down and broke his crown,
And Jill came tumbling after."

What a ridiculous thing to do. To go up the hill, a long, weary, breath-consuming climb, when as any one knows, water always runs down the hill. How much easier it would have been to have the stream run down instead of up. Evidently Jack and Jill were a bashful couple. Probably had gazed on each other from afar, and now, to their mutual satisfaction, are for the first time working together. And yet, how little they seemed to find to say. If it had been otherwise, they would never have wasted their breath on such a weary journey. Perhaps though, they were not so foolish as they seemed to be. It takes time to form a true friendship. Think of the fine chances Jack would have to display his strength and chivalry in helping Jill over the rough places. The opportunities afforded Jill for a graceful agility and dependence on Jack for aid. The stops necessary to recover breath,

and, above all, the genial mood which outdoor exercise would, or should produce. Bashfulness would flee like the wind and the chain of friendship, once forged, would not easily be broken.

But all things must end! and the climb, pleasant though it was, came to its natural conclusion. The pail was filled, and the downward trip began. But, alas! misfortune also began. In the first place, the pail was too full. Being the stronger of the two, Jack, of course, did the filling. Was it because he gazed too intently on Jill, standing modestly by, instead of his work, or because he wished to impress her anew with his strength that he let the water overflow? Perhaps he wished her to regard the overflowing of the pail as a picture of his own heart! As they descended, how did they carry the pail? Was the burden shared? or did Jack proudly carry the pail? bearing it in one hand while he helped Jill with the other. Whichever it was, there was a mistake somewhere. If the carrying was mutual, the hands must have gradually grown closer and closer until they were intertwined. Such a mode of carrying was not the wisest, as it would produce anything but a smooth, even swing to the dripping bucket. The water would splash, and finally, perhaps owing to the energetic pressure of the hands above it find itself precipitated to the earth.

Or, if Jack carried it alone, it would come to

the same end. How could he look at Jill and the water at the same time? Of course he would forget the latter, and spill it as he went. His heart was overflowing just as the pail was! But while the water found an outlet, his heart was bound. He dared not give expression to his feelings, though much of his timidity he had lost. What was there left for the poor heart to do but burst its bonds?

Burst it did, and Jack, dazed and stunned, dropped the pail—dropped Jill's hand and finally dropped himself, and down he came.

Not only his heart, but his crown was broken. Which hurt the most, we do not know. Poor Jill had been leaning on Jack, so that when he fell, she tottered, swayed from side to side, and then unable to help herself, "came tumbling after."

Poor Jack! Poor Jill! the poor pail of water! Who was to blame? If Jack had controlled himself, and like the hero of old, said, "Be still, my beating heart, be still," he would never have fallen. If Jill had depended more on herself she might have saved herself and assisted Jack. If the pail of water had but splashed hard enough, it might have slipped from Jack's hand without his knowledge. Discovering this loss he would have assisted Jill with both hands. His overflowing heart might have quieted itself on finding that its owner was concentrating his

whole attention on the object of its tumultuous affection.

But "what is to be, must be," and the sad tragedy could not be averted.

Be warned! my hearers! Never, like Jack and Jill, do two things at once. If you find your heart overflowing with love for some one give free expression to your feelings, so that the poor heart may be relieved. Do not, like Jill, lean too much on others, but depend on yourself. If like the pail of water, you find you are in a person's way, remove yourself at once or you may inadvertently cause the person to stumble, and repeat the sad tragedy of Jack and Jill.

THE GEOGRAPHICAL GAME

This game is useful in bringing out the geographical vocabularies of the players. One person begins by mentioning a geographical word; either the name of a town, state or country—and the next player mentions another geographical word, beginning with the letter that the first person's ended with. For instance, A may say "Antwerp" then B must quickly say a word beginning with the letter "P"; so he may say "Providence." Then the next person must quickly give a word beginning with "E." He may say "Englewood." The next would say "Dover," and so on endlessly.

THE GAME OF TELEGRAMS

Each person in the room is given ten letters, all alike, or they may be called out at random by the people present. They are then told that these must be the initial letters of ten words in a telegram. For instance the following letters may be selected—B—J—O—W—L—H—C—Q—P—D.

One may write—Baby jumped out window,—little hurt—come quickly—pay doctor. Another may say—Brother John out west—loves Hattie Cornell—quickly pay dower. Still another—By June Otto will leave home—come quickly—poor Dorothy. Take ten other letters and see the result—M—G—F—W—T—P—T—S—K—E.

One may write—Mary grows fine—weighs ten pounds—talks some—knows everything. The next may be—Margaret grieves for William—tell papa to skin kid early. Still another—Mamma gives fine wedding to Prue—that society kind enjoy. It will be amusing to read the different telegrams aloud to the company, and see what different trains of thought people will have when given the same letters.

AN INDOOR CLOVER PARTY

This search for clovers turns winter into summer, for a lawn and large green expanse are not necessary for the hunt. The hostess cuts out of

green paper numerous three leafed clovers and a few with four leaves. She numbers them on the back, and then proceeds to hide them in every conceivable place, peeping out of the edge of carpets, under the corners of rugs, near piano legs, and in fact anywhere, so that they may be just slightly in view. When the search is finished, each participant adds up the numbers on the backs of his clovers, counting twenty-five for every four leafed one. The person having the highest aggregate number is given the prize, which may be a small clover centrepiece, or a watch charm containing a four leaf clover.

SONG TABLEAUX

As the name suggests, the tableaux are represented by music. Well-known songs are chosen and the living picture illustrates the title of the song. While the melody is played on the piano, the tableau remains in position. After the tune is played through once, the curtain drops and the audience is requested to name the song. The following songs could be aptly illustrated. "Columbia, the Gem of the Ocean." A young girl on a pedestal, as the Goddess of Liberty. The dress should be a red and white striped skirt, and a blue bodice or drapery from the left shoulder to the right side of waist, spangled with silver paper stars. Crown of blue, with silver

stars; hand resting on the staff of the American Flag.

Familiar Songs. Sweet Violets—A young girl standing in the centre of stage, holding a large bunch of violets in her hand.

Last Rose of Summer—Young man and maiden in summer costume—Young man handing a rose to the maiden.

Two Roses—A young and pretty girl with rosy cheeks, holding a large single rose near her face.

Tired—Young man on an easy chair with closed eyes—newspaper on floor—half burned cigar between his fingers.

The Old Oaken Bucket—An old bucket on stand or table.

Two Little Girls in Blue—Two little girls, dressed just alike in blue.

A HALLOWE'EN PARTY

The rooms selected for these games should be cleared of all unnecessary furniture. Pumpkin Jack o'lanterns can be hung from the ceilings, or the gas globes might be covered with orange colored tissue paper to simulate Jack o'lanterns.

Bobbing for apples is one of the most popular games for this holiday. Fill a large washtub with water and float a number of apples in it. Each person in turn kneels beside the tub, and

tries to catch an apple in his teeth without using his hands, which are clasped behind his back.

Another way is to fasten an apple on one end of a stick and a lighted candle on the other; swing the stick horizontally from the ceiling, and range the guests in a circle, and then while the stick is revolving, each person must bite at the apple, running the risk, of course, of being greased by the candle.

The time-honored refreshments for Hallowe'en consist of apples, nuts, cider, fruits, cheese, griddle cakes, and eggs served in various forms.

A game can be made of choosing the partners for the supper.

The hostess will bring out a basket containing one grain of popcorn, an apple, a pear, a nut, in fact, anything of the kind, but only one of each. She asks each gentleman to choose an object and then match it, as the host has offered the ladies a similar basket and a similar choice. Or else, each man can pare an apple, taking care to keep the skin in one strip.

Waving it three times around his head, he throws it on the floor, and as it usually makes a sort of hieroglyphic, the company helps him to decide which letter it has formed, and to find the person whose name begins with that letter.

After the supper is a fitting time for tellin

ghost stories, for the love tests are not supposed to be efficacious unless tried after midnight.

The first of these tests should be burning nuts —for which chestnuts have already been prepared. A girl puts a nut in the fire and one on each side of it which she names after a male friend or acquaintance. If a nut jumps or cracks, that friend will prove unfaithful; if it begins to burn or blaze, he has a regard for the person making the trial; if the nuts burn and blaze together, the girl and the friend whom the nut represented, will be married.

Again, an apple seed is cut in halves, each half named, and stuck upon the closed eyelids. It is rarely that either one remains on long. If both drop at the same time then it is reasonable to suppose that the experimenter will go unloved to his or her grave.

Should one, however, remain longer than the other, that one will prove constant through life.

Another test requires three saucers, one filled with water, one containing a ring, and the third a rag.

The guests are blindfolded, one at a time, turned around several times, and told to put their hands into a saucer. If they choose water, it means an ocean trip; the ring, marriage, and the rag, eternal single blessedness.

A wedding ring or key tied to a silken thread and suspended over a goblet while the holder re-

cites the alphabet slowly, will, on this night, strike the glass at certain letters, and so spell out the name of the future husband or wife.

The salt and water test, while it leads to many practical jokes, requires some courage on the part of the experimenter. She must fill her mouth with water and her hand with salt, and walk around the house or block without spilling a drop or an atom, the first person of the opposite sex she meets on her return, being her future husband.

If the hostess wishes to introduce a novel entertainment at this time, she might invite her guests to a phantom party. In this case each one comes provided with a sheet and pillow-case, and masque of white cotton, to be donned in the dressing-room in the latest ghostly fashion.

The hostess, naturally, does not put on her costume until all the guests have arrived, when she can slip away and join them in the same attire without their knowing it, the idea being that each one is completely disguised, and only people who know each other well, are able to find out who their companions are.

The sheet is draped so as to cover the garments in a semi-Grecian style, and the pillow-case is put over the head as a hood, only showing the face, which is covered by the masque. It is usually the custom to wear evening dress under the sheet, in order to appear as a mortal after supper.

PROGRESSIVE ANAGRAMS

This entertaining game is carried on after the same plan as any other progressive game. There are a number of tables, each with a distinctive feature. For instance one table may be an animal table, another a geographical table, another a furniture table, and still another the edible table. It would be a good idea to have at No. 1 table a toy animal; at No. 2 table a revolving geographical globe; at No. 3 table a toy piece of furniture; at No. 4 table a small basket of fruit.

Tally cards are given out with the number of the table and the couple—then each person finds where he is to begin this progressive game. At each table are four chairs, and on the table a number of anagrams, which can be readily bought, or made from cardboard and then lettered. The person arranging the game should see that there are about the same number of letters at each table, and avoid letters that would not naturally begin the words of the distinctive tables, at which they are placed. We will suppose four people are seated at No. 1 table, which is limited to the animal kingdom. A picks up a letter which may be "D." He looks at the letter, and then quickly names an animal commencing with that letter and says "Deer." If he does this quickly he keeps the letter in his hand;

but if he fails to do so, he drops it, and the person on his left picks up another letter and calls an animal beginning with that letter. While this is going on at No. 1 table, the same thing is proceeding at the other tables—only they must limit their words to the subject at their several tables. The players at No. 2 are calling geographical names as London, Detroit, Asia, etc.; at No. 3 they are calling names of pieces of furniture, as sofa, chair, bureau, etc., and at No. 4 they are calling edibles, as pudding, marmalade, bread, etc. When all the letters have been used at No. 1 table, a bell is tapped, and all must stop; then each player counts the number of letters in his or her hand, which represent the number of words they have called successfully.

The two highest progress as in any other game, and the number of letters is scored on the backs of the tally cards. As each couple progress, they lay the letters on the table. Those having the highest number of tallies in the aggregate win the prize.

CHARADE IN PANTOMIME

EMIGRATE.

ACT I.—EM.

A young lady enters the room carrying a large bandbox or satchel with the letters E. M. plainly printed on it.

A placard bearing the words, "Train for Embury leaves at 12 M.," should be placed in a conspicuous position on the wall.

The lady walks up to the placard, looks at it carefully a few minutes, glances at clock or watch, and passes out hurriedly as though to catch train.

ACT II.—I.

A young girl or boy seated in a chair with bandage over eye.

An older person comes in, looks horrified, casts questioning glances around, asks by appropriate gestures if he were hit with a ball, or had run against something, etc., and finally, raises the bandage, peeps under it, places her hand over her own eyes and runs out.

ACT III.—GRATE.

A young girl wearing a big gingham apron, stands at a table mixing a pudding in a large bowl. Finally, she picks up a grater and grates nutmeg over the top of it, then carefully carries the pudding out as though to put it in the oven.

ACT IV.—EMIGRATE.

Several persons, male and female, all dressed in a grotesque manner, and laden with baggage, are hurrying toward a supposed ship.

When it is reached, they wave their handkerchiefs, all sorts and sizes, vigorously, in farewell to those left behind, and pass out of the room.

A VARIETY OF "TEAS"

The variety of "Tea" is not the beverage one might think the game refers to, but it is the letters which commence words. Select a number of words [about twenty-five] and tell the guests that when the letter is removed, another word will be left. For instance, the meaning of the first word is "Labor," which, when decapitated, leaves a liquid, which gives light. This will be "Toil," and when the "T" is removed it leaves "Oil."

The next a symbol of grief, which when decapitated leaves a part of the body. This is "Tear"—"Ear."

To impart knowledge, every one, two or more. Teach—each.

To deride when decapitated leaves a near relative. Taunt—aunt.

A narrative, a drink. Tale—ale.

Three united, a kind of coffee. Trio—Rio.

To dress, the edge. Trim—rim.

A misstep and a place torn. Trip—rip.

An edible and mature. Tripe—ripe.

A correct statement and a girl's name. Truth—Ruth.

A beaten path, and a distaff. Track—rack.

A village and possessorship. Town—own.

To trail and storm. Train—rain.

To ensnare and a gentle knock. Trap—rap.

A change of direction, a small utensil. Turn —urn.

A quick jerk, and an uncanny personage. Twitch—witch.

To twist together, an intoxicating beverage. Twine—wine.

To upbraid and cleverness. Twit—wit.

RHYME CHARADES

A slight digression from the old-time charades may be found in the Rhyme Charades. Divide the number of players into two sides. Then let one side retire to a quiet place, and decide upon a word that they wish the other side to act. Then they announce a word which rhymes with the one that they have chosen. Let us suppose that the word is "gnat." They say, "We have chosen a word which rhymes with 'cat.'" The guessers then start in pantomime every word they can think of which rhymes with "cat," until they hit upon the right one. They are then told their charade was correct; and straightway the other side chooses a word, and the same form is gone through again. This is a very agreeable way to pass a pleasant evening.

AN AUTOMATIC RESTAURANT

The Automatic Restaurant is a departure from the ordinary church supper, and if carried out in detail will be found to be not only amusing, entertaining and attractive, but also highly lucrative.

It is a suitable ending to a short musical or literary entertainment or to a lecture.

The restaurant must be curtained off from the main hall or be given a separate room.

A very long table or a succession of short ones is arranged at one end of the room. Sheets are suspended in front of them, the bottoms of which must be fastened to the floor. Long counters or tables of the same height as those back of the curtain must be arranged along the front of the curtain.

The curtain is divided into sections by cutting slits or flaps a few feet apart and down close to the tables, to make an opening large enough to pass a plate, cup and saucer through.

Another small opening is made through which to pass the coins and a basket placed under it to receive the money.

Two persons should be behind each section—one to serve the food, the other to take charge of the money.

The food should be arranged on the plates be-

forehand so that at the very moment the coin falls the plate may be pushed through to the counter on the other side.

In order to avoid mistakes each piece of money should be removed from the basket as soon as it falls there.

A booth should be arranged for making change, as only the exact amount must be passed through the slot.

A large card bearing a burlesque name of the article of food served and the price thereof should be fastened above each section.

A suitable and inexpensive menu may be prepared from the following list:—

Go-betweens—[Sandwiches], 5 cents.
Hot Berry Drink—[Coffee], 5 cents.
Registers—[Rolls], 2 cents.
Predicaments—[Pickles], 1 cent.
Rabbits—[Buns], 2 cents.
Perplexities—[Salad], 3 cents.
Pressed Curd—[Cheese], 1 cent.
Confused Mixtures—[Jumbles], 1 cent.
A Tight Squeeze—[Lemonade], 5 cents.
Buried Seeds—[Berries], 5 cents.
Golden Spheres—[Oranges], 3 cents.
Solid Skimmings—[Ice Cream], 10 cents.

A PICTORIAL ADVERTISEMENT

A Pictorial Advertisement Party is an idea utilized in the following manner. It will be a source of much amusement. Cut well-known pictures out of magazines or papers. Pin or tie the pictures on the guests, who are to puzzle them out. He who guesses the greatest number of advertisements from the pictures should be given an article advertised. The most ridiculous one should be chosen. The following are familiar to many people: Quaker Oats; Prudential life insurance; ivory soap; force; Dr. Woodbury's facial soap, Knox gelatine—and countless others. A good idea would be to take popular advertisements that are seen in the street cars at the time of the party.

A BOX OF TRAINED RABBITS

Performances by little folks are always enjoyed by their companions, as well as by the older folks composing an audience.

The children chosen to represent rabbits should be quite small. Their costumes are made of gray canton flannel [rough side out]. The garment for the body is in one piece, made with a long waist opened from the back. The sleeves and legs are cut long enough to cover the hands

and feet. The head covering is a separate piece; places are cut for the eyes and nose, and whiskers are marked on the face with white chalk. One white rabbit might appear among the group. Pink chalk should mark the eyes, nose and mouth of this rabbit. A large wooden packing box is on the platform, behind which the bunnies hide until the signal is given them to appear. A boy might represent the trainer. He snaps his fingers as a signal to change attitudes.

First—A scramble. The trainer whistles, and throws pieces of cake or cracker on the stage; the rabbits rush out of the box, and hop on hands and feet toward the food, while several bars of music are played. At signal they hop to front of stage, and in stooping posture they hold the crackers in both hands, nibbling them.

Second—Rank. Stand on feet in a row. Step backward and forward several times.

Third—File. Turn to left in file. Place hands on shoulders of those in front, and make a circle. At centre of back turn and march in file to front.

Fourth—To market. Turn again to left in file. At centre back each picks up a little basket, marches to front, and down left again.

Fifth—Wheelbarrow race. At centre back each takes a little wheelbarrow, wheels in file to

front. At front they turn alternately to left and right. As the first couple meet at centre back, they wheel their barrows side by side to front, the others remain stationary. At centre front, they turn to left and right alternately and run, making a circuit to front centre. At front both wheel to left and off the stage. Next couple take up the race and wheel off in the same way after making a circuit. Each succeeding couple do the same until all but the last couple have left the stage. When the last couple have made the round, the one who reached the front first, seats himself in his barrow, and is wheeled off by his companion.

KEY TO CONUNDRUM DINNER

1. Character—Dryden.
Plate—Sausage.
a.—Celery.
b.—Dates.
Bottle—Madeira.

2. Character—Swift.
Plate—Partridge.
a.—Ham.
b.—Banana.
Bottle—Sack.

3. Character—Burns.
Plate—Venison.
a.—Cabbage.
b.—Cake.
Bottle—Hermitage.

4. Character—Steele.
Plate—Tongue.
a.—Beet.
b.—Truffles.
Bottle—Porter.

5. Character—Dickens.
Plate—Hare.
a.—Artichoke.
b.—Charlotte-Russe.
Bottle—Nectar.

6. Character—Tennyson.
Plate—Oyster.
a.—Herring.
b.—Coffee.
Bottle—Tokay.

7. Character—Whittier.
Plate—Sole.
a.—Corn.
b.—Catsup.
Bottle—Port.

8. Character—Goldsmith.
Plate—Woodcock.
a.—Potatoes.
b.—Pears.
Bottle—Burgundy.

9. Character—Lowell.
Plate—Goose.
a.—Salad.
b.—Currants.
Bottle—Champagne.

10. Character—Stowe.
Plate—Steak.
a.—Mushrooms.
b. Raisins.
Bottle—Water.

11. Character—Holland.
Plate—Terrapin.

a.—Radishes.
b.—Strawberries.
Bottle—Lisbon.

12. Character—Shelley.
Plate—Chops.
a.—Deviled Crab.
b.—Cigar (Segar).
Bottle—Brandy.

Entertainment Books for Young People

Young Folks' Dialogues

By Charles C. Shoemaker

For Young People of Fifteen Years

Dialogues rendered by young people are always enjoyable, being relished by the parents and friends as well as by the youthful performers themselves. This book of dialogues, wholesome in tone, yet sparkling with wit and full of unexpected and novel situations, supplies just the material needed. Liberal provision has been made for anniversary occasions, and for church, school, and home entertainments. All the matter has been written especially for this work.

How to Celebrate Thanksgiving and Christmas

By Alice M. Kellogg

For Children from Five to Fifteen Years

The real jolly, kindly spirit of the great holidays is in every page of this book. For Thanksgiving there are complete programs consisting of recitations, songs, etc. "What the Months Bring," for twelve girls; "Thanksgiving in the Past and Present,"—a play with tableaux. For Christmas there are ten songs, fifteen recitations, Christmas Tree Drill, three Christmas plays, three exercises. For Autumn there are songs, recitations and plays. Carleton, Whittier, Hood, Holland, Barbauld, Longfellow, and many other poets are represented.

Christmas Entertainments

By Alice M. Kellogg

For Children from Five to Fifteen Years

In this volume, the aim has been to depart from the familiar cut and dried holiday material, and to supply something new and novel for Christmas occasions. Here are gathered together carols, new and quaint; plays, tableaux, and charades. Besides these there are many plans for Christmas parties, novel, and truly as characteristic of the season as the old Yule Tide of "merry England."

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925-27 FILBERT STREET PHILADELPHIA

Easy Entertainments for Young People

For Children from Five to Fifteen Years

The book consists of bright, new, original plays sparkling with wit and overflowing with humor, and introducing many striking and beautiful scenes. The Carnival of Sports, The Court of the Year, Courting of Mother Goose, Vice Versa, The Sniggles Family, My Country, and Dr. Cure-All are the titles of the seven interesting entertainments of which this book is composed. The stage settings are simple and but little in the way of scenery, properties, or costumes is required.

Drills and Marches

By E. C. & L. J. Rook

For Children from Five to Fifteen Years

No form of entertainment has intrenched itself more strongly in popular favor than Drills and Marches. The authors, with a long and successful experience in arranging public entertainments, come with special fitness to their task of writing a book of new and attractive exercises. The following titles of drills may prove suggestive: The Broom, Fan, Tambourine, Umbrella, Hoop, Waiter, Doll, Little Patriots, etc. Full explanations accompany each drill, so that even in the hands of an inexperienced teacher the entertainment will prove a success.

Good Humor

By Henry Firth Wood

For Reading and Recitation

There is no better way of contributing to the amusement and enjoyment of a public audience or of the social circle than by telling a good anecdote or rendering some humorous recitation. This volume will furnish an abundant supply of both. The recitation, "Casey at the Bat," made famous by the celebrated comedian, DeWolf Hopper, is among the pieces. This selection alone will be considered by many as worth the cost of the book.

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